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2 May 1950

Mrs. Barbara Byrnes
c/o The Louvre
2500 West Seventh Street
Los Angeles 5, California

Dear Mrs. Byrnes:

I hate to be a pest - but I have had no answer to my letter to you concerning the silk-screen BASS HOOKS by Stuart Davis. Won't you send us some word about this?

Sincerely yours,

Charles Alan
Associate Director

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VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE
RICHMOND, 20

AIR MAIL

2 May 1950

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Dear Mrs. Halpert:

We have just written Stuart Davis the news that he has been selected to receive the John Barton Payne medal "for merit" in our current exhibition here in Virginia. This choice was made by our Special Director, Mr. James Johnson Sweeney, and all of us are delighted with the decision.

We have sent Mr. Davis a most urgent invitation to be guest of honor at a dinner on Friday night, 5 May, in order that he may be present later that evening at the actual announcement and presentation of the medal by Mr. Sweeney, and we hope very much that Mr. Davis will accept.

Our Accessions Committee has not yet decided upon any purchases it may make from the exhibition, though two meetings have been held so far. Some of the Committee are most anxious that we purchase the Stuart Davis for our permanent collection, but others have objected to the $4,000.00 price. If you feel that a reduced price might be made to the Museum, the atmosphere might be cleared thereafter. The result would be the adding to our collection of a fine work by this artist, whom we want to be represented permanently here in Virginia.

With renewed appreciation for your always generous aid to our Museum, I am

Sincerely,

Leslie Cheek, Jr.

Leslie Cheek, Jr.,
Director.

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Virginia State College

Petersburg, Virginia

PRESIDENT'S OFFICE

May 2, 1950

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We are pleased to receive your letter of April 26 indicating your willingness to make available to us certain collections. We accept fully the terms as indicated in your letter and are happy to look forward to this opportunity of presenting these works of art at our College.

Mr. Simon has discussed the matter further with me and has indicated that maybe we should not include these in the May display because he wants to make sure to get the materials in readiness and, therefore, would want to work on them for a longer period than this month would permit. We hope, therefore, that you can let us have them at your earliest convenience so that Mr. Simon can give attention to them after he closes the work of this school year, prior to the opening of Summer School.

With every good wish, I am

Very truly yours,

Robert P. Daniel
President

RPD/bvh

ARCHIVES OF AMERICAN ART

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461 1/2 So Palm Dr.
Beverly Hills, Calif.

May 4, 1950

Mr. Charles Alan
The Downtown Gallery
32 E. 51Street
New York 22, N. Y.

Dear Mr. Alan:

I am sorry, our addition was more than stupid, and therefore I am enclosing an additional check tocover the difference.

All such letters as these are taken care of by me on the one day I have off from work each week, and so some times I am extremely slow in answering my correspondence.

I spoke to a facalty member of U C L A this morning, and he will return those prints I left with him next Wednesday evening, and I shall send them directly back to you. There seems to be too little money in their budget, at this time for them to make purchases. Incidently, the school is U C L A, Donald Goodall is with U S C.

Billy Brice's show at Frank Perls is really outshining the Picasso half. I wish I could afford one.

Jimmy is busy with his annual again, and Dr. Valintiner is packing for a N. Y. trip. You will probably see him next week.

My best regards to Mrs. Halpert.

Sincerely,

Barbara Byrnes

Barbara Byrnes

32.21
23.34
8.87

CIRCLE 6-2450

BELGIAN GOVERNMENT INFORMATION CENTER
BELGIUM AND BELGIAN CONGO
630 FIFTH AVENUE
NEW YORK 20, N.Y.

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May 4,1950.

Downtown Gallery
32 East 51 Street
New York,N.Y.

Dear Sir :

As you have heard probably fromMr.Zorach, the City of Antwerp organizes in the months of July, August and September of this year an International Exhibition of Sculpture to be held in open air. The organizers have already registered the participation of Belgium, Holland, France, England, Denmark, Norway, Sweden and Italy. They also want an American section and are willing to pay the expenses for bringing over to Antwerp about 10 American sculptures by living artists.

Mr. William Zorach has proposed to lend for this exhibition the sculpture " AFFECTION". I should like to have your confirmation on this choice.

Very truly yours,

Jan-Albert Goris
Commissioner of Information

CL/dd

ART NEWS FOUNDED 1902

136 EAST 57TH STREET, NEW YORK 22, N. Y.

Telephone: PLaza 3-5087

Cable Address: Gogol, New York

Published by

THE ART FOUNDATION

A Non-Profit Membership Corporation

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5 May 1950

Mrs. Edith G. Halpert,
32 East 51st Street,
New York City.

Dear Mrs. Halpert:

We have discussed the points, issues and suggestions you were kind enough to present to me last Thursday, and have decided on the following procedure for Art News' show reviews:

1. We find ourselves satisfied with the way exhibitions have been reviewed in Art News recently. We expect to make some changes in staff, not in policy. On the whole, in previewing exhibitions we have had splendid co-operation from the galleries, and looking over the number of important, current shows that are discussed in each issue of the magazine, we see no reason to pronounce it a failure.

2. I believe (in fact mildly resent your implications to the contrary) that I and my staff are fully competent to preview exhibitions and to evaluate them when they are not hung. If one or two pictures are missing, their inclusion, in my experience, would not significantly alter the reviewer's reaction to the show; nor would its installation, no matter how good or bad. When very important pictures are missing, or not enough can be seen, then , obviously, the exhibition must not be covered in the routine way. I think you will agree that it is the artist's responsibility, and the dealer's, to inform the reviewer when such is the case.

3. The number of artists who are so successful that, when they have one man shows, their pictures must be borrowed back from museums and collectors on the last possible day prior to exhibition is, I am sure you recognize, lamentably small. In the cases of these few artists, the review's appearance in retrospect will not damage any possibilities of sale.

ART FOUNDED 1902 NEWS

136 EAST 57TH STREET, NEW YORK 22, N. Y.

Telephone: Plaza 3-5067

Cable Address: Gagol, New York

Published by

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Halpert, page 2

4. I am afraid we disagree on the importance, editorially, of group exhibitions. When these contain new pictures, or pictures that have not been previously shown, or when they are arranged to underline some point or purpose, and are not merely "stock", we will continue to make every effort to cover them. This applies to the Museum of Modern Art's 14 Americans show (which was previewed) as much as to a "Spring Group" in Greenwich Village. When it is impossible to publish reviews of them in an issue of the magazine that would coincide with their appearance, they will not be reviewed, unless, of course, they deserve special treatment for some reason or other...and this brings me to the most important point--

5. We have no hard and fast rules about all this. We wish to help the artists in every possible way; to publish reviews of their exhibitions when they are hanging, to reproduce as many pictures by them as possible, to urge our readers to see and if possible buy works that we believe are of that high quality that characterizes so much modern American painting and sculpture. We should like to treat each case individually--when an important show comes up we make every effort to cover it, including extending deadlines, previewing pictures in the artist's studio or on collector's walls. By making this effort, and with the co-operation that we have always received from the dealers, we hope to continue to give the maximum space to the works we consider to be of interest, when they are on public show and are, so to speak, "art news."

Thus if you, or any of the other dealers who, I understand, have spoken with you about this matter, plan to have an exhibition that cannot be previewed in our routine way, please feel free to telephone me or Alfred Frankfurter or Mr. La

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Farge or Mrs. Robinson, and we will do everything possible to get it the space we feel it deserves in Art News--this includes pre-announcements(as you suggested, and as we did with the Max Weber show in the ~~January~~ February,1949 number), interviews, big illustrations with just a caption, etc., etc.

I wish to thank you for your interest in this matter (also for showing me the Lawrences), and remain,

Sincerely yours

Thomas B. Hess

Thomas B. Hess
Managing Editor

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Alice Ford 252 East 61st Street New York City 21, N. Y.

Dear Mrs. Halpert:

I am returning to your gallery today, by hand, the photographs you gave me on loan. Only 2 are still with the publisher, who hopes you'll permit their use in Studio Magazine in a forthcoming issue. If you prefer, I can pay you for them. Studio is making "Baby in Wicker Basket," now a garbisch item I believe, directly to you today. Many thanks again for your co-operation.

Sincerely,

Alice Ford

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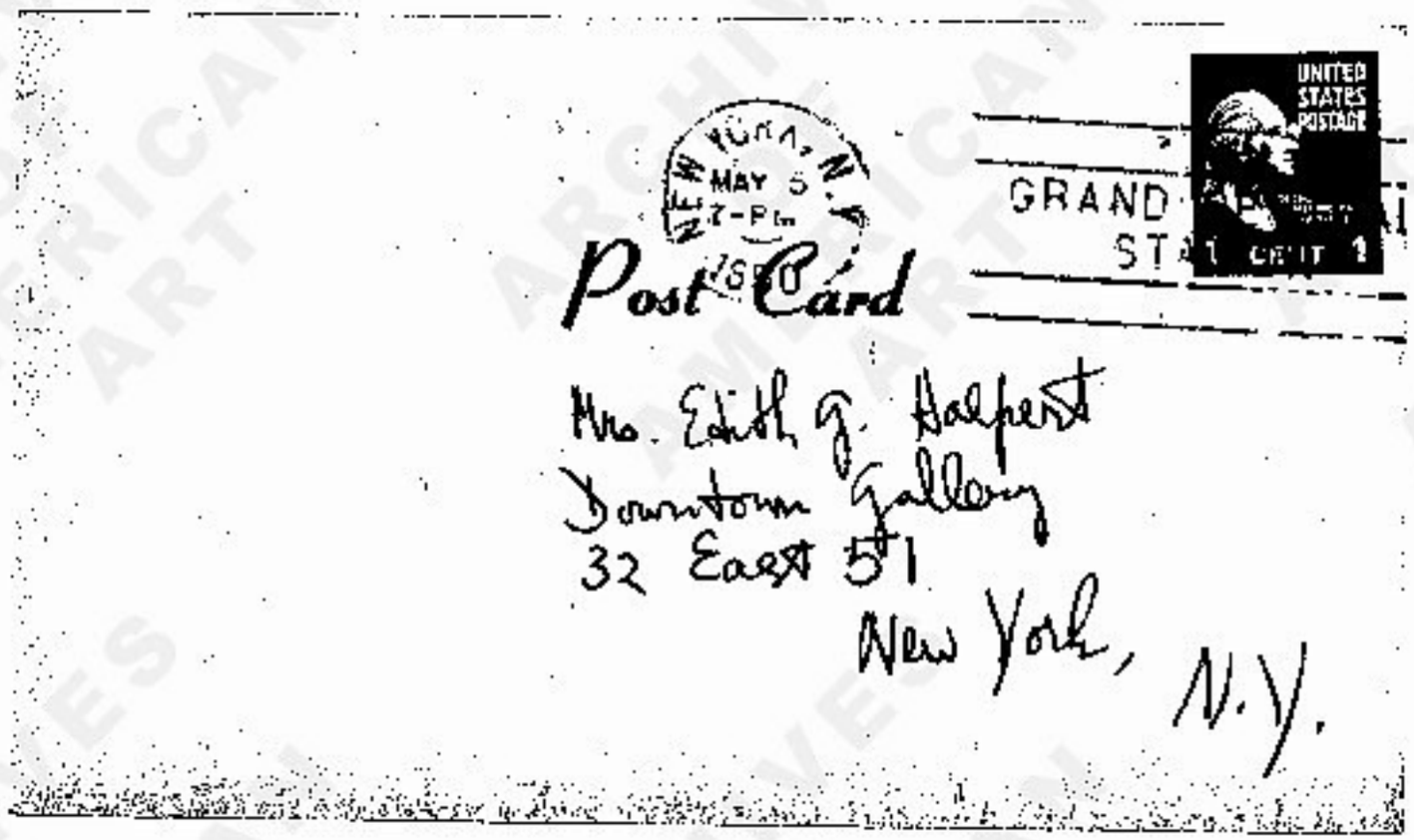
[redacted]



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May 6, 1960

Mr. L. M. C. Smith, President
The American Federation of Arts
1262 New Hampshire Avenue N. W.
Washington, D. C.

Dear Mr. Smith:

Not being a fan mail writer, I am pretty clumsy at the game. However, I do want to tell you how enthusiastic I am about the current issue of the Magazine of Art. It is full of very stimulating material and many of my confreres feel as I do.

Sincerely yours

EGHla

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May 6, 1960

Mr. Jan-Albert Goris
Commissioner of Information
Belgian Government Information Center
630 Fifth Avenue
New York 20, N. Y.

Dear Mr. Goris:

Mr. Zorach has advised us of your kind invitation and his consent.

The choice of "Affection" is an excellent one and we shall be very happy to have this included in the International Exhibition of Sculpture to be held in the city of Antwerp.

If you will let me know what arrangements are being made for collecting and packing etc., we shall make our plans accordingly and will have the sculpture ready in sufficient time.

If you would like to have biographical notes on the artist and a photograph of the sculpture, we shall send it on immediately upon request.

Sincerely yours

EGHla

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POL

May 6, 1950

Mrs. Madison H. Lewis
12 East 73 Street
New York, N. Y.

Dear Mrs. Lewis:

I have just been advised that you had the Wesley Lea painting at your residence for consideration.

I am very pleased with your interest in the painting by one of our most brilliant young artists, and I am writing to invite you to visit us at your convenience so that I can show you more examples of Lea's work.

I look forward to your visit.

Sincerely yours

EGHlm

e96 950
Ann - O.P

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 6, 1960

Mr. Raymond E. Lewis
Charles D. Childs
169 Newbury Street
Boston 16, Massachusetts

Dear Mr. Lewis:

In your letter of April 24th you did not indicate the specific months which you have available for any exhibition by Charles Sheeler.

As you may know, he is not a prolific artist, and we rarely have more than four or five of his pictures on hand, including both oils and temperas. On the other hand, if you are prepared to borrow a number of pictures from museums and private collectors, it would not be necessary for us to have too many available pictures. In Boston alone there are four excellent Sheelers -- at the Museum, two; Nathaniel Saltonstall - one; Joseph Gersten - one.

A number of nearby institutions also have examples of his work -- The Addison Gallery; the Worcester Museum; Springfield Museum; and the Currier Gallery.

Wont you let me hear from you.

Sincerely yours

DGHla

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May 6, 1960

Mrs. Henry Luce
Waldorf Towers
Park Avenue and 50th Street
New York, N. Y.

Dear Mrs. Luce:

Mr. Alan told me of your visit to the gallery some days ago. I cannot tell you how sorry I am to have missed your call, but hope that you can arrange to drop in again in the near future.

We have just received some additional pictures either directly from the artists, or as returns from out of town exhibitions, and at this time have a superb stock in the gallery.

Wont you come in soon? It will be so nice to see you again. And, may I take this occasion to tell you how much I enjoyed your party and our little chat. I look forward to seeing you soon.

Sincerely yours

EGHla

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May 6, 1950

Mrs. Walter Lurie
15 East 38 Street
New York, N. Y.

Dear Mrs. Lurie:

Since my art transaction actually started with you, and since we are both business gals, I thought it best to write to you at this point.

For some reason or other, I cannot convince your charming husband that we cannot go back on any bargains with the artists, and at not time do we change the price two years (or two weeks for that matter) after the sale has been consummated. Furthermore, we have no control over the sales tax law and are not permitted to assume the tax on any sales we make in New York -- and certainly not retroactively.

For your information, I am referring to an amount of $630 still outstanding on your account: $500 which Mr. Lurie suddenly decided to cut from the original price, and $130 which represented the sales tax paid by us to Mr. O'Dwyer or his office at the time the sale was recorded.

I should be very grateful to you if this matter could be cleared up in the near future, and I should very much like to have you see our current exhibition. It is always nice to chat with you.

Sincerely yours

EGHla

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May 6, 1950

Mr. Sidney M. Kaplan, Director
Mills College Art Gallery
Oakland 13, California

Dear Mr. Kaplan:

Within the next few days I shall send you a catalogue of the exhibition of American Folk Sculpture which opens at this gallery a week from Monday. The catalogue indicates that the collection is comprised of objects selected for a museum. The majority of these objects have already been sold to this museum, together with a number of very much larger sculptures both in wood and metal, which were not available for exhibition at this time. Photographs of these sculptures will be substituted.

While this exhibition as a unit cannot be sent to Mills College, we can arrange a combination group of paintings and sculpture in any one or a variety of categories in line with your special interest. As you may know, The Downtown Gallery established the American Folk Art Gallery in 1930 as the first gallery of its kind in this country. Fortunately a good deal of collecting was done prior to that time and during the 1930's before the material became as scarce and expensive as it is today. Under separate cover I am sending you a catalogue of the collection in Williamsburg, Virginia, which I had assembled for Mrs. Rockefeller a good many years ago. The reproductions and listings therein will give you some idea of the cross section of the material we carry. While these examples are not available any longer, we have similar material on hand and can therefore arrange an exhibition which should be extremely interesting to your public.

In all exhibitions we arrange with the consignee to pay packing, transportation and insurance charges. In lieu of a rental fee we request a small sales guarantee, merely as a matter of

ARCHIVES OF AMERICAN ART

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policy.

If you are interested, please let me know specifying, if possible, the type of exhibit you would like. That is media, and whether an inclusive group or specialization of subject matter -- as well as the time of the year most suitable for your purpose.

Sincerely yours

EGHla

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May 6, 1950

Mr. Boris Mirski
Boris Mirski Art Gallery
166 Newbury Street
Boston, Massachusetts

Dear Boris:

I know this is a hellava time to write you about this matter, but you realize that in my position I am obliged to do some less pleasant chores.

Karl Zerbe was here recently and we went over his accounts almost simultaneously with a confab with Jack Levine, who is contemplating a trip abroad after a summer away from New York.

I am referring to their respective accounts, on which they both want reports. In checking our figures I find that the outstanding items represent some of the paintings sold by you in Boston. Thus, I am enclosing a complete report of your sales for us since November 4, 1948. On another sheet I am listing the actual payments received, together with the specific dates. In addition to the payments, I am noting the credits made to your account on purchases by Joe Gersten, some of which have been paid for; some of which have not. Thus, you have a complete picture of the account.

If you can arrange to make collections on any of the unpaid pictures, particularly on the Zerbes and the Levines, I shall be most grateful as we do like to keep our accounts correspondingly correct, and I know that you are awfully busy, but you can just return the sheet to me with asterisks indicating which payments have not been made by your clients so that I can pass word on to the artists, who will just have to wait. Although in the Zerbe case it seems rather a long time.

I hate pestering you, but you can understand my position in the matter.

I had hoped that you would be in New York so that we could have a long talk. It does not seem likely that I will be in Boston for some time. However, if there is anything I can do please do not hesitate to call on me. Being an old

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continued to Boris Mirski Gallery

hand at organization, there is a possibility that I can be of some service.

Meanwhile, my very best regards to you and Aida, and good luck on your new organization.

Sincerely yours,

EGHla

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May 6, 1950

Miss Mildred Holzhauer
Newark Museum of Art
Newark, New Jersey

Dear Mildred:

Although I had several cocktails at your charming party, I meant what I said when I suggested presenting the Newark Museum with a much more important example of American Folk Art, if you promise to remove my name as donor of the charming but unimportant watercolor now on exhibition.

Perhaps you can pass this on to Miss Coffey and do make a date to come in in the near future to select a painting.

The party was great fun and I really enjoyed seeing the Newark collection and the Eddy exhibition.

Sincerely yours

EGH:La

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May 6, 1950

Mr. R. H. Norton
Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Norton:

It was so nice seeing you and Mrs. Norton, but I did hope that you would come in again before returning to Florida.

Naturally I was disappointed that you were not seriously tempted with any of the very fine paintings I showed you. However, since I do not give up easily I am writing to suggest to you that we send several of the pictures to the Norton Gallery, where you can study them at your leisure and compare them with the other works of art in your collection. I shall be very glad to send you the Kuniyoshi, the Marin, Sheeler and any of the Demuths that you would like to consider -- without any obligation on your part, other than the payment of transportation expenses. Wont you let me know your decision.

Please remember me to Mrs. Norton.

Sincerely yours

EGHla

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May 6, 1950

Mr. John L. Saltonstall, Jr.,
Hill, Barlow, Goodale & Wiswall
53 State Street
Boston 9, Massachusetts

Dear Mr. Saltonstall:

Forgive me for not having answered your letter sooner. I was eager to give you a complete and an intelligent reply, and have been making inquiries around town to ascertain valuations of certain types of material.

On face value the detailed list certainly should represent the sum mentioned in your letter. However, reproductions and framing material is so completely out of my line that I cannot honestly give any appraisal. Would you like to have me turn this list over, or parts of it, to persons more familiar with such material? I should be delighted to do this if it will be of any help. As a matter of fact I want to be of assistance in any way you think best and shall follow your suggestions in the matter.

Actually the figures listed by Boris seem quite low from my own vague point of view, but I am sure I can get an expert opinion within a short time.

Indeed I remember meeting you at Nat's house and recall the very nice chat we had. When you are next in New York I hope you will drop in to say hello.

Meanwhile, my very best regards -- and do let me know your wishes about your inventory.

Sincerely yours

EGHla

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6 May 1950

Mr. Walter J. Wells
Browning, Wells and Company
116 John Street
New York 7, N. Y.

Dear Mr. Wells:

Mr. David Rosen, the restorer, who was out-of-town made the enclosed estimate of cost of restoring the three paintings damaged while in possession of the Pan American Union.

As stated in my original letter to Mr. Gomez-Sicre, we are claiming not only the cost of restoration, but also depreciation in the value of the paintings. It will also be necessary to have the frames of these paintings repaired.

Sincerely yours,

Charles Alan
Associate Director

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May 8, 1960

Mr. Harris K. Prior, Director
Community Arts Program
Munson-Williams-Proctor Institute
312 Genesee Street
Utica 4, New York

Dear Mr. Prior:

We are delighted that "Pelvis and Pedernal" by Georgia O'Keeffe, one of my favorites, will remain in such good company in Utica. Because Mr. Alan quoted the minimum museum price, I hesitate to communicate with O'Keeffe for a further reduction. She dropped the figure from $4000 not too long ago. If you think it is imperative, I shall do so, and if so advised, shall send a credit subsequently if obtained.

The payment arrangement suggested in your letter is quite satisfactory. As a matter of fact, if anything else from our group tempts you, we can even arrange to postpone some of the payment until next year's budget.

My best regards.

Sincerely yours

EGHla

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May 8, 1950

Mr. Erwin O. Christensen, Curator
Index of American Design
National Gallery of Art
Constitution Avenue at 6th Street N.W.
Washington, D. C.

Dear Mr. Christensen

Perhaps the enclosed will explain better than a brief note the plans for our forthcoming exhibition, which opens at this gallery on Monday, May 15th.

Because some of these objects have already been delivered and are not available for the exhibition, we are very eager to have the Index plates or illustrations. Those we need particularly are listed below:

Poodle	by Mount
Revolutionary Soldier-	Reproduced in Jean Lipman's book on sculpture - plate #10
Ninepins	Pennsylvania German wood carvings- polychrome
Columbia	Reproduced by Jean Lipman - Plate #11 and by Pauline Pinkey "American Figureheads" plate #8
Turkish Girl	Cigar Store Figure (or East Indian as she may have been previously called) This figure is #"1" of a Turkish girl wearing a turban over curls. Pantaloons can be seen below the skirt and draped sash. It is in full polychrome
Formal Horse	A reproduction of this is on sale at the Museum of Modern Art.

Although the following objects will actually be in the exhibition, it might be nice to have these plates also, if it is not too much trouble.

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continued to Mr. Christensen:

Pilgrim, 1761	Ship's Figurehead bust 21½" h.
Mennonites	Reproduced in Frances Lipton's "Folk Art of Rural Pennsylvania" page 113
Indian Hunter	weathervane - plate 31 in Dean Lipman's "American Folk Art".

We shall take care of the matting if they are not prepared for presentation and will insure them, and will naturally exercise the greatest possible care.

Unfortunately I thought of this very late. Thus necessitating a real rush in shipping. All I can say is that I shall be most grateful for your kind cooperation.

I do hope that you will come in to see this exhibition.

Sincerely yours

EGHja

Although the following objects will actually be in the exhibition, it might be nice to have these plates also, if it is not too much trouble.

Turkish Girl	Cigar store figure (or I do think it is one may have been originally a Black) This figure is 5'1" of a Turkish girl wearing a turban over a scarf. Turkish dress can be seen below the skirt and fez on head. It is in full polychrome
Formal Horse	A reproduction of this is on file at the Museum of Modern Art.

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[1950]

Dear Mrs. Halpert,

The enclosed catalogue should be explanatory regarding myself. I will be in New York next week and would appreciate some "professional" advice from you.

I'm sure you must receive numerous requests of this nature, but I would be most grateful for a few minutes of your time. I will call you either Thursday (May 15th) or Friday for an appointment.

Our local museum is interested in purchasing a moderate priced contemporary American painting and I'm serving as an unofficial advisor to the group. Any suggestions you could make would be valuable towards this purchase in the very near future.

Thanks in advance for any courtesy you might show when I call you next week.

Yours truly,

Jack Daniel Zarem

May eighth
315 E. 45 th Street
Savannah, Ga.

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THE AMERICAN FEDERATION OF ARTS

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May 9, 1950

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

My dear Mrs. Halpert:

It is very helpful to have a nice letter of the sort you wrote about The Magazine.

Lloyd Goodrich, Robert Goldwater, and in fact all the editors and editorial board have spent a lot of time trying to make The Magazine alert and interesting.

With kind regards,

Sincerely,

Lawrence M. C. Smith
President

LMCS/f

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

May 10, 1950

Miss Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

We are sending you today by parcel post, special handling, 7 Index drawings for your exhibition; a list is enclosed.

We tried hard to locate the Turkish Girl but I am sorry to say we could not find a rendering sufficiently close to your description to make us think it was the one you wanted. It is the only one which eluded us completely. The "Columbia", plate #11 in Pauline Pinckney's book is the same as the first color reproduction in my own "Popular Art in the United States". This rendering is still in England where it was included in an exhibition at the Tate Gallery. I have substituted a slightly different version of the same motif where she holds the flag. It was also owned by you at one time, according to our record.

These are being sent by parcel post, prepaid. As the borrower pays transportation charges both ways, may we have 99 cents in the form of a money order (made out to the National Gallery of Art) or stamps. Kindly ship these back to us using the same water proof paper and boards, prepaid,(parcel post or express). We take out the insurance and bill you after the plates have been returned to the Gallery.

Wishing you the best success for your exhibition,

Sincerely yours,

Erwin O. Christensen

Erwin O. Christensen
Curator, Index of American Design

P. S. As I suggested over the phone we sent these drawings in whatever old mats they were.

H E N R Y D R E Y F U S S

969 SAN PASQUAL ST., PASADENA 5, CALIFORNIA, SY6-7155, RY1-7353

JULIAN G. EVERETT
ASSOCIATE
JOHN D. REINENT
ROBERT H. ROSE
WILLIAM F. H. PURCELL

NEW YORK OFFICE
4 WEST 58TH STREET
NEW YORK 19, N.Y.

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May 11, 1950

Mr. Charles Allen
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Charles:

I have committed what is probably an unpardonable sin — Doris and I stopped in at the Perls Gallery last evening and I bought a small water color by Bill Brice for use in one of the cabins on the Export ships.

After the deal was transacted I remembered that you handle Bill's work in New York and I should have done my purchasing through you --- but at least I bought a picture. I bought it more or less to serve as an indication of what I have in mind when Mary Barnes does her sleuthing for the many other pictures we will need.

I hope I am going to be on the West Coast when you get here. At the moment I expect to leave here on Sunday, May 21st for a short stay in New York; if you are still in New York let's get together. I probably will be back here around the middle of June. Whether I am "in residence" or not I know that Doris and the kids will be anxious to see you.

Very kindest regards,

Henry Dreyfuss, S.I.D.
HD:C:L
n

MUNSON • WILLIAMS • PROCTOR
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312-318 GENESEE ST., UTICA 4, N. Y.

THE TREASURER

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May 11, 1950

Mrs. Edith G. Halpert, Director
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In the absence of Mr. Prior I am acknowledging receipt of your letter of May 8, 1950.

Mr. Prior has left Utica on a five-months leave of absence to enable him to complete the work for his doctor's degree.

Before Mr. Prior left he gave me a memorandum showing the purchase of "Pelvis with Pedernal" by Georgia O'Keeffe for $1,800 with a request that $900 be paid at this time and $900 in July.

I have before me your bill in the sum of $2,000 and note that this is $200 in excess of the memorandum left me by Mr. Prior. I also note that the figure $2,000 represents a substantial drop from an earlier price. However, Mr. Prior's memorandum to me calls for $1,800.

I do not want to be unreasonable about this. If you find you can make the price $1,800 I can send you a check for $900 at once and a second check for $900 on July 1. If, on the other hand, you find the price must be $2,000 I will need to hold up on this until sometime later when it may be possible to get in touch with Mr. Prior and review the situation with him.

With kind regards, I am

Sincerely yours,

Thomas Brown Rudd

TBR:jps

Thomas Brown Rudd

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COPY OF LETTER FROM: Browning, Wells & Co.
116 John Street
New York 7, N. Y.

#15868 May 12, 1950

The Downtown Gallery
52 East 51 Street
New York

att. Mr. Charles Alan

Gentlemen:

We received your letter of May 6, 1950 enclosing Mr. David Rosen's estimate covering the three paintings.

We are communicating with you, entirely without prejudice and to inform you that the estimates on these three pictures are absolutely out of order and do not meet with our approval under any circumstances.

The undersigned had the opportunity of examining these three paintings, and we are well aware of their general condition and we have taken due note of same. As a further suggestion, made without prejudice, we would recommend that the estimate of Mr. David Rosen covering these paintings is to be indetail as to what damages or defects exist and the detail of restoration against these damages or defects.

* *

Very truly yours,

BROWNING, WELLS & CO.

(signed) Walter J. Wells

wjw:mjt

cc: American International Marine Agency

[illegible] CTR
[illegible] the fact [illegible] you make
for us [illegible] Mr. Wells. He
be [illegible] directly with you. and
[illegible] Thank you.
Sincerely, Charles Alan

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15868

May 12, 1950

Davis 350
Dove 150
Zeisler 250

The Downtown Gallery
32 East 51st Street
New York

att. Mr. Charles Alan

Gentlemen:

We received your letter of May 6, 1950 enclosing Mr. David Rosen's estimate covering the three paintings.

We are communicating with you, entirely without prejudice and to inform you that the estimates on these three pictures are absolutely out of order and do not meet with our approval under any circumstances.

The undersigned had the opportunity of examining these three paintings, and we are well aware of their general condition and we have taken due note of same. As a further suggestion, made without prejudice, we would recommend that the estimate of Mr. David Rosen covering these paintings is to be in detail as to what damages or defects exist and the detail of restoration against these damages or defects.

In your letter under acknowledgment you state that you are claiming not only the cost of restoration, but also depreciation in value. We will appreciate your further explanation of this comment.

Very truly yours,

BROWNING, WELLS & CO.

Walter J. Kelly

wjw:mjt

cc: American International Marine Agency

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MRS. FRANK H. LICHTENSTEIN
130 EAST LYNWOOD
SAN ANTONIO 1, TEXAS

May 12, 1950

Dear Mrs. Halpert and Messrs. Allen, -

The Weeping Woman has arrived and is just as wonderful as I remembered. I particularly want to tell that to Mr. Lawrence Allen, since he was probably more startled than I at my sudden and violent love for her. The opportunity to meet David Tredenthal has added a great deal to my delight in the picture as well as to my understanding of his work, and I feel that the time I spent in the Galleries with all of you has done a great deal toward breaking down some of my resistance to the modern trends. I doubt if I can ever understand or like the more extreme forms, but knowing that there are still artists who can reconcile new techniques with

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MRS. FRANK H. LICHTENSTEIN
130 EAST LYNWOOD
SAN ANTONIO 1, TEXAS

recognizable subjects has made me feel less self-conscious about my own conservative and decidedly classical tastes!

I shall look forward to visiting the galleries and being further educated on my next visit to New York. Meanwhile, my sincere thanks for all your patience and guidance.

Cordially,

Sarah Jane Lichtenstein

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May 13, 1960

Mr. Joseph G. Butler, Director
The Butler Art Institute
524 Wick Avenue
Youngstown, Ohio

Dear Mr. Butler:

I am enclosing a letter dated April 13th which I could not mail because I could not for the life of me locate the data on your painting. When and if I do, I certainly shall send it on. Meanwhile, I hope you will accept my apologies.

To make you feel better, I am listing below four pictures owned by Mr. and Mrs. Milton Lowenthal, which I urged them to give to you. For the time being they will have to appear as a loan, but in 1962 all four picture can be transferred as a permanent gift.

Morris Graves	watercolor	Young Woodpeckers
Edward Stevens	"	Island Madonna
Rico Lebrun	Drawing	Beggar
Romare Bearden	Watercolor	The Agony of Christ

Of course the gift is subject to your consent. Perhaps you would like to have them sent out on loan at the moment and decide whether you want to keep them subsequently. In any event, I think you should think it over and let me know your decision. The Lowenthals are planning to leave for the country very shortly and would like to have your decision at the earliest convenience.

My very best regards.

Sincerely yours

EGHla

May 13, 1960

Mr. Erwin O. Christensen, Curator
Index of American Design
National Gallery of Art
Washington 25, D. C.

Dear Mr. Christensen:

Many thanks for your kind cooperation in sending us the material for the show. A catalogue will be mailed to you shortly and you will see that the exhibition is important enough to warrent the inclusion of the National Gallery material.

In lieu of the plate of the Columbia figurehead, we have had an enlargement made of our photograph and will do the same with the Turkish Girl unless by some chance the plate has been identified and sent to us. The stamps are enclosed and we shall take care of all the bills as they come through. I cannot tell you how grateful I am to you, and I do hope that you will come in to see the exhibition.

Sincerely yours

EGHLa

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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May 13, 1960

Mr. Benson Ford
Ford Motor Company
Dearborn, Michigan

Dear Mr. Ford:

Mrs. Jessup requested that I mail the bill for the Marin to your office address.

Many visitors to An American Place during Alfred Steiglitz' lifetime recall this painting, "Boat, Sea and Gulls", painted in 1943, as one of the two Marin pictures he had in his private office constantly. He always considered this one of the great Marins and refused to sell it at any price to a museum or to a private collector. After Steiglitz' death, I obtained the picture on consignment from Marin, and during the past two years kept coaxing him to reduce the price from his original $10,000 to the present figure.

Because Steiglitz refused to part with the painting at any time, it was not exhibited outside of his gallery until in 1948, when we permitted the Brooklyn Museum to include it in the important exhibition called "Survey of American Marine Painting" held there during the fall of that year.

A photograph of the picture is being sent to you under separate cover for your records. In my conversation with Mrs. Jessup I agreed to pay for an appropriate frame for the picture, which will be selected at the Lowy Gallery under her supervision, so that it will both enhance the painting and fit into its new surroundings.

I am very pleased that one of the very great American paintings has found such an excellent home. When you and Mrs. Ford are next in New York, I hope you will come in to acquaint yourselves with some of the other American artists. Your purchase is particularly gratifying as it represents the third generation of Fords as clients.

Sincerely yours

FGHla

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

13 May 1950

Mr. Walter J. Wells
Browning, Wells & Co.
116 John Street
New York 7, N. Y.

Dear Mr. Wells:

I have sent a copy of your letter to Mr. David Rosen, and I suggest that you communicate directly with him. He may be reached at the Walters Art Gallery, Baltimore, Md. - or at 112 East 10 Street, New York, N. Y. You understand that we had nothing to do with Mr. Rosen's estimate, and anything that you arrange with him will be entirely satisfactory to us.

In reply to your query about the depreciation in value of these paintings, I can explain as follows: In the case of paintings by living artists, the customer is reluctant to purchase a damaged picture (however well restored) when he knows the artist will continue to paint, and when there are undamaged paintings available. For this reason it is customarily necessary to "mark down" a damaged painting in order to make it more attractive to the purchaser. In the past, in the case of paintings as severely damaged as these, we have claimed and we have received 30% of the value of the painting as depreciation.

Sincerely yours,

Charles Alan
Associate Director

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15868

May 15, 1950

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Gentlemen:

We acknowledge receipt of your favor of May 13, 1950.

You advised that you had nothing to do with Mr. Rosen's estimate and this raises the question as to whom these paintings belong to. Are they the property of The Downtown Gallery or are they Mr. Rosen's paintings?

We would also like to inquire at this time as to where these paintings are now located.

In the concluding paragraph of your letter of May 13, 1950 you refer to these three paintings being severely damaged. As a matter of fact the damages are very superficial.

Entirely without prejudice we will be agreeable to again making examination of these three paintings with you or with Mr. Rosen or with anyone else that you may appoint in order to discuss the damages involved.

Will you please respond promptly, obliging.

Very truly yours,
BROWNING, WELLS & CO.

Walter J. Wells

wjw:mjt

cc: American International Marine Agency.

[redacted]
ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

15 May 1950

Mr. Henry Dreyfuss
969 San Pasqual Street
Pasadena 5, California

Dear Henry:

Thank you for your note. No harm done. Frank Perls is our West Coast representative, and a sale for him is a sale for us. If you have time I think you would be interested in seeing the group of drawings by Ben Shahn I have just shipped to him.

I do not plan to leave for the Coast until June 10 - and to remain until June 25. So I will probably see you both in the East and in the West (if you can stand that). I am sorry that I did not see more of Doris while she was here. I am really hoping to spend a couple of quiet days in Pasadena. But I do hope I see you in New York toward the end of this month.

My very best to Doris and you and the kids.

Sincerely yours,

Charles Alan

[redacted]

THE NEW-AGE GALLERY, INC.

Distributors for New-Age Color-Slides 138 W 15, NYC 11
Rosa Pringle, Director

16 May, 1950.

Dear Mr. Alan,

Below, memo on artists of your gallery paid in full for our slides-subscription, number of works delivered you to date. Also: number of work s additional, (these artists), on hand with us as transparencies, taken since at Whitney Exhibitions.

Sincerely, Rosa Pringle

(R.Pringle), Dir. N.A. Gallery, Inc.
For New-Age Color-Slides.

ARTISTS:	Delivered:	On Hand:	BAL. Due:
LEVI:	4	1	6 - 1 = 7
LEVINE:	7	1	3 - 1 = 4
SIPORIN:	7		4 - 1 = 5
SMEELER:	5	1	4 - 1 = 6
SPENCER:	6	1	4 - 1 = 5
FREDENTHAL:	7		3 - 1 = 5
MORRIS:	8	2	1 - 1 = 2
KUNIYOSHI:	4	7	1
ZORACH:	9	1	2
BRICK:	11		1
TAM:	10		1
ON HAND: Additional :			
O'KEEFE:	12	5	
SHAHN:	12	1	
* LAWRENCE :	2	1	
* GUGLIELMI:	3	1	
* DAVIS:		1	
* MARIN:		1	
Burlin	16		

*These artists not paid, or not paid in full.

CONTEMPORARY PAINTINGS, SCULPTURE, PRINTS, by Appointment
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rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]

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May 16, 1950

Mr. Lester D. Longman,
Head of the Department of Art
State University of Iowa
Iowa City, Iowa

Dear Mr. Longman:

I am sorry that you were unable to come back to the gallery while you were here. However we will be glad to cooperate with you in spite of this.

Unfortunately some of the pictures will not be available as early as May 22nd. The painting by Shahn entitle "Song" is in the famous exhibition arranged by James Johnson Sweeney at the Virginia Museum. This exhibition does not close until June 4th, when the picture could be shipped to you directly if there is sufficient time. If not, I can substitute his newest picture which is in our current show and also an outstanding example. A photograph is on its way.

The Levine "Woodstock Pastorale" is in the Springfield, Massachusetts exhibition of "Paintings Under Consideration". In his case too we can make a substitution as we fortunately have several other pictures in the gallery at the present time. I am sending you photographs -- unless you deadline is after June 1st. Wont you please let me know.

Sincerely yours

EGHla

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17 May 1950

Mr. Walter J. Wells
Browning, Wells and Company
116 John Street
New York 7, N. Y.

Dear Mr. Wells:

The paintings in question are owned by the artists and consigned to this gallery as their exclusive and authorized agent. Mr. David Rosen is the Technical Expert and Restorer for the Walters Art Gallery, Baltimore, Maryland; the Philadelphia Museum of Art; and consultant to the Art Institute of Chicago. Mr. Rosen has done almost all the restoration work for The Downtown Gallery for a period of twenty years. As I wrote previously, if you are not satisfied with his estimate, we would appreciate it if you would communicate directly with him.

We do not consider three sizable holes through a canvas "very superficial damages".

Very truly yours,

Charles Alan
Associate Director

ARCHIVES OF AMERICAN ART

Hobe Erwin Editions
In Wallpaper

Jones and Erwin, Inc.
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May 17, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York City

Dear Mrs. Halpert:

By this time, you may have heard that Hobe Erwin died suddenly on Saturday, May 6th. Please forgive me for not letting you know sooner. I had meant to, but it was such a shock, and there was so much to be done, that I couldn't get to it sooner.

I thought you'd like to know how much he thought of you - he enjoyed so much his last visit with you, and said, when he came back, that he wanted to see you more often.

We'll all miss him so much - I was with him for twenty-one years, and somehow, I keep thinking it must all be a bad dream. It's so hard to take in.

Sincerely yours,

Anne Herman

Associated American Artists Galleries
711 FIFTH AVENUE, NEW YORK 22, NEW YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 18, 1950

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I have a letter from the Brittanica people informing me that only perhaps 25% of the collection will be sold. I have also learned that the sales are made primarily to museums. No sales have been consummated as yet. I have requested that all reproduction rights on paintings sold be reserved to the artists and that all sales or disbursals be cleared through us so that we may keep a permanent file on the matter.

Sincerely,

Estelle Mandel

Estelle Mandel
Vice President

EM:slg

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 18, 1950

Dr. Alfred M. Frankfurter, Editor
Art News
136 E. 57th St.

Dear Dr. Frankfurter

Sorry to have not included the list of paintings which are for sale with the insurance list I have sent you.

They are as follows:

OILS

		Price	Price
I. Mills at Meaux	1907	$1,500.00	$1,500.00
2. The Little Maple Tree, Castorland, N.Y.	1912	1,500.00	1,500.00
3. Looking up Fifth Ave. From Thirtieth Street	1932	3,500.00	4,000.00
4. The Sea - Cape Split, Maine	1936	4,000.00	5,000.00
5. The Lobster Boat	1940	4,000.00	4,500.00
6. The Three Girls	1941	3,000.00	3,500.00
7. Sea and Boat, Maine	1942	4,500.00	5,000.00
8. Circus No.2	1944	3,500.00	4,000.00
9. Equestrian	1944	3,500.00	4,000.00
10. Sea with Boat in greys greens and reds	1946	4,500.00	5,000.00
11. Sea and Figures in Umber and Red - Version No. 2	1946	3,500.00	4,000.00
12. Sea With Red Sky, Cape Split	1937	4,000.00	5,000.00

WATER COLORS

11. The Mountain, Tyrol	1910	1,000.00	1,500.00
12. Mid - Town Construction N.Y.	1928	2,000.00	2,500.00
13. Saddle River District New Jersey Peach Trees in Blossom, No. 3	1946	2,500.00	3,000.00

The price column on the left applies to museums, educational institutions, government agencies etc.

The price column on the right applies to private collectors.

Sincerely yours

John C. Marin, Jr.
An American Place
509 Madison Ave.
N.Y.C. 22

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

(36)

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DL = Day Letter
NL = Night Letter
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...y letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1950 MAY 18 PM 12 37

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LAWRENCE ALLEN, THE DOWNTOWN GALLERY=
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WALTER A SIMON=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND, 20

18 May 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 57th Street
New York, N. Y.

Dear Mrs. Halpert:

As an expression of the nation-wide interest in Mr. James Johnson Sweeney's selections for our biennial exhibition, "American Painting, 1950", the Virginia Museum of Fine Arts has received numerous inquiries from other museums and educational organizations regarding the possibility of their obtaining a circulating section of this exhibition after its close in Richmond.

The American Federation of Arts has indicated that it would definitely undertake to circulate a traveling section of the exhibition on a nation-wide basis, if the paintings could be made available to the Federation for at least a nine months' period. Since we are a State museum, we would plan to send the exhibition on its Virginia circuit during the summer and the early fall of 1950, and then release the exhibition to the Federation for out-of-state showings by November.

Mr. Sweeney has designated a group of twenty paintings which, because of their nature and size, he feels would be representative of the Richmond exhibition and one practical for circulation. These paintings which you have so generously loaned to the Richmond exhibition are included on Mr. Sweeney's list:

"Grain Elevators, Minneapolis" by Ralston Crawford - Ins. $667., S. P. $1,000.

"Pelvis with the Moon - New Mexico" by Georgia O'Keefe - Ins. $4,000., S. P. $6,000.

"Vagrant Disks" by George L. K. Morris - Ins. $267., S. P. $400.00

"Buildings at Lebanon" by Charles Sheeler - Ins. $667., S. P. $1,000.

"Ventilators" by Niles Spencer - Ins. $567., S.P. $850.

Marin

3000 — 3000

We should be particularly happy, therefore, if you and the artists feel you could lend these paintings to us until June 30th, 1951. We realize this would keep the paintings out of your gallery for a long time. However, you would be assured of their exhibition throughout the nation during that period; and, of course, there would be the possibility of purchases from the traveling exhibition.

Will you kindly let us know at your earliest convenience if you can consider this request. The Virginia Museum of Fine Arts would be responsible for seeing that the paintings were covered with the required amount of insurance during the entire loan period, and that the paintings were returned to your gallery, or forwarded to their purchasers, by prepaid express at the termination of the loan period.

Let me thank you for your generous cooperation in making our Richmond exhibition the amazing success it has been. I hope you can aid us on the national version.

Sincerely yours,

Leslie Cheek, Jr.

Leslie Cheek, Jr.
Director

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THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 9, NEW YORK
22

OFFICE OF THE DIRECTOR

May 19, 1950

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The Room of Contemporary Art Committee decided at their meeting this week to purchase the Reuben Tam, Northern Terrain, for Five Hundred Dollars ($500). If you will send us your bill, I will see that it is sent to our Treasurer's office and a check mailed to you as soon as possible. I am, of course, delighted that we are going to keep the Tam in Buffalo. I am sorry about the Levine, but the reclining nude seemed to dish that deal. We are returning the Levine with the other paintings that came from New York via Budworth, who will distribute them within the city.

I want to thank you very much for the loans you so graciously made to the "Bosch to Beckmann" exhibition. The show was a success not only for the number of people who saw it, but for the real and vital interest it aroused in the city.

With many thanks again and warm personal appreciation for your cooperation,

Sincerely yours,

Edgar C. Schenck
Director

ECS:eb

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From the law offices of DAVID M. SOLINGER
39 Broadway, New York 6, N. Y.

May 19, 1950.

Dear Edith:

Enclosed is my check for $357.00 for the balance due on the "Guglielmi" plus sales tax. I am delighted with the picture, and am happy that what I selected was the painting of an artist whom you are subsidizing. Some day I will describe to you the various places I hung it last night before I got a concurring vote from the other judges who sat on the bench with me.

With all good wishes,

Sincerely,

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Enclosure.

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COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE
RICHMOND, 20

19 May 1950

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Dear Mrs. Halpert:

I am delighted to be able to write you that the Museum's Accessions Committee has decided to purchase "Little Champion Still Life", by Stuart Davis, for $3,400.00, which I believe represents the price you were generous enough to allow us. At your convenience, please send along the bill and we will put it through.

We are particularly happy to have an example of the work of Stuart Davis in our permanent collection. I have admired his position in American painting for a long time.

In a day or two, I shall write you again concerning what we hope is going to be a traveling section of our now famous exhibition.

Sincerely,

Leslie Cheek, Jr.
Leslie Cheek, Jr.,
Director

P. S. For the time being we are not announcing this purchase to the press, so I ask you to keep the matter confidential for a few days.

Did you see this particular painting illustrated on page 7 of the magazine section of the Christian Science Monitor for 13 May?

And may we have a few more glossies of this painting, if you have any to spare.

LCJr

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POL

AFA

MRS. H. BRYAN CALDWELL
WILMINGTON
VIRGINIA

The Downtown Gallery
32 East 51 St.
New York, N.Y.

Gentlemen,

A few days ago I came in to see your current exhibit on American sculpture entitled "A museum collection". Afterwards I learned it was to be placed in the collection of a new museum to open in 1951. This museum is to be dedicated to americana. Can you tell me more about this museum, will it be in the city?

I am enormously interested in americana and would appreciate

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any information you might give me about such a museum.

Very truly yours,

Mrs H. B. Caldwell
535 East 70 St.
New York 21,

May 30th

ion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sunny Slope Farm
Lawrenceville, N.J.
May 22, '50

Dear Charles,

As I write this I am hoping that Wesley's "Winter Variations" is not sold yet, for I should very much like it. Expect to be in town this Saturday and hoped, if you would be there, to drop in to the Gallery and talk to you about it. The last time I saw Wesley a couple of weeks ago we were discussing the question of the frame on it. I felt that the present frame was a little too elaborate and Wesley suggested one with a more simple character which we thought would be appropriate.

I enjoyed very much seeing you again the last time I was in town. Thanks for the drink and the good visit. Hope we can see more of each other in the future.

If you have plans for Saturday please don't change them on my account. Expect I'll be up again soon.

Sincerely,

David Anderson

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Look 488 MADISON AVENUE, NEW YORK 22, NEW YORK

MUrray Hill 8-0300

May 22, 1950
LOOK - 18,453,000 readers

Mrs. Edith Halpert
Director
Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

Thank you for your release from Dr. and Mrs. Milton Kramer giving permission to reproduce the LOOK article "Big Little Art Collection" containing their photographs and the photographs of their paintings.

LOOK therefore gives permission to the Downtown Gallery to reproduce the LOOK article "Big Little Art Collection" as it appeared in the magazine in the Downtown Gallery Catalogue of the June exhibition, entitled "Art for 13,000,000." It is understood that it will be necessary to reproduce the page size to dimensions smaller than those of LOOK Magazine. Credit as per artwork supplied.

Please let us have a copy of this catalogue when it is completed.

Sincerely,

Jane Douglas

Jane Douglas

JD:fw
Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.

May 22nd, 1950

Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Dear Sirs:

We have your statement dated May 1st showing a balance due from the Museum in the amount of $52.50.

Conversation with Mr. Hale in connection with this matter leads me to believe that the amount may represent a charge for a frame in which you had us show, for the benefit of our Purchasing Committee, a painting by Breinin --which was not acquired. Inasmuch as the frame was returned with the painting, we believe that you will remove this charge from our account and we would appreciate being advised to that effect.

Very truly yours,

J. Kenneth Loughry
Treasurer

JKL:AMB

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WASHINGTON UNIVERSITY

SAINT LOUIS (5), MO.

ART AND ARCHAEOLOGY

May 22, 1950

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert;

The Committee on University Art Collections has recommended to the Chancellor the purchase of Paul Burlin's "The Pasha and His Cat", which we will be very happy to have in our collection.

We have asked Mr. Burlin if we might have the customary ten percent university discount on this painting, and he has agreed, asking us however to write to you about it. Would you be so kind as to let me know at once by air mail whether we may count on this favor?

Although we have not yet received the Chancellor's approval, and the sale cannot yet be considered made, it might expedite matters if you could send us your invoice now, so that we may have it all ready when (or if!) the desired approval is forthcoming.

Very sincerely yours,

Frederick Hartt

Frederick Hartt

Encl.

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May 23, 1960

Miss Alice S. Davis, Secretary
International Exhibition
Carnegie Institute
Pittsburgh, Pennsylvania

Dear Miss Davis:

The date specified by you -- Friday Morning June 16th -- will be entirely satisfactory, but I would prefer eleven o'clock if possible. I want to be at my brightest with Mr. Saint - Gaudens.

We will have either the paintings or the photographs all in line for the visit.

I have had no further word about Mrs. Windfohr's Sheeler and would suggest that you write to her directly again, sending the letter by registered mail so that it will be forwarded to her wherever she may be.

Sincerely yours

DGHLa

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THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

OFFICE OF THE DIRECTOR

May 23, 1950

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for the photographs of the Demuth posters. I hadn't known of them before and found them very interesting. Unfortunately, there is nothing I can do about it now, but would like to see them the next time I am in New York.

Sincerely yours,

Philip R. Adams

Philip R. Adams

PRA:ms

enc: 4

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THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

May 23, 1950

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Edith:

I hope you have not forgotten me even though you have failed to write me for about a year. I have enjoyed getting your bullstins. The Weather-Vane program is as interesting as it is unusual. I am sorry I cannot get away to visit it. The Fish #21 attracts my attention and I would like to know your lowest price for it.

I plan to build my house June 1st, and when it is finished next October, I may want to cap it with a weather-vane.

We have been having a varied lot of exhibits in our Museum. A sculpture display is now in its last week. During June we will show fabrics and pottery from Georgia sources. I enclose programs for these two exhibits.

Wishing you continued success, I am,

Cordially yours,

Alfred H. Holbrook

Alfred H. Holbrook
Georgia Museum of Art

AHH:md
encl.

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May 23, 1960

Mrs. Milton Lowenthal
1150 Park Avenue
New York, N. Y.

Dear Edith:

I have just received a note from Joseph Butler from which I am quoting:

> "We were delighted to receive your letter of May 13 this morning. You may be very sure that we will be glad to have the pictures you listed as a long term loan from Mr. and Mrs. Lowenthal. I note from your letter that these may become a permanent gift in 1962. We will be very glad to have you ship them at any convenient time."

Thus, you can have the pictures picked up at once and sent on to the Butler Art Institute 524 Wick Avenue, Youngstown, Ohio.

It may interest you to learn that Virginia Museum did buy the Stuart Davis and that he is feeling quite high about it, particularly in view of the terrific controversy that had been rampant in Richmond. He also promised to deliver his new picture on Thursday so that you may see it before you leave for the country and before Hale of the Metropolitan can make his bid. I shall be in Washington on Thursday but perhaps you can come in on Friday.

I certainly appreciate your patience in the matter as I know how difficult it has been for me to maintain mine. What a boy, but what an artist.

When are you leaving for the country? I certainly hope I shall see you before you go and perhaps we can make a date for you and Mickey to drive out to Newtown. My best to you and Mickey.

Sincerely yours

EGH:a

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Dear Mr. Lawrence,

I shall assume that the letter of explanation I wrote to you shortly after return of pictures was received.

Will you return my deposit of $750 to my office at Times Medical Bldg, Ardmore, Pa.

Thank you.

Virginia B. Stanley

5/23/50

tior to publishing information regarding sales transactions, esearchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

[redacted]

VIRGINIA A. STERLEY
TIRES MEDICAL BUILDING
ARDMORE, PENNA.

ARDMORE
MAY 4
PM
1950
PA.

THIS SIDE OF CARD IS FOR ADDRESS

the Downtown Gallery,
32 East 51st St
New York, N.Y.

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

SPRINGFIELD Art Museum, Springfield, MISSOURI

Dear Mrs Halpert:

What is the price of the Locomotive in your new show? The horse photographed? The Mennonites (photograph available?)?

And I wonder what you mean by "A Museum Collection"; museum quality, evidently, yes. Or are these museum castoffs?

Yours faithfully,

Winslow Ames.

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SPRINGFIELD MAY 23 5 30 PM 1950 MO.

THIS SIDE OF CARD IS FOR ADDRESS

Mrs Edith Gregor Halpert

32 East 51st Street

New York 22 New York

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 23, 1950

Mr. Thomas Brown Rudd
Munson-Williams-Proctor Institute
312 Genesee Street
Utica 4, New York

Dear Mr. Rudd:

I must apologize for being so slow in replying to your letter of May 11th. Upon receipt of the letter I communicated with Georgia O'Keeffe about the proposed reduction and am still waiting for word from her. She is in New Mexico and is evidently averse to writing. Meanwhile, if you care to do so, you may send on the check for $900.

In O'Keeffe's case our commission is considerably smaller than the normal figure and we are not in a position to assume the loss. Meanwhile, I am writing to O'Keeffe again.

Sincerely yours

DGHla

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from: THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N. Y.

23 May 1950

I. Stein & Sons
37-21 32nd Street
Long Island City 1
New York

Gentlemen:

In accordance with your Purchase Order #4097, and Mr. W. W. Paulks' letter of March 23, 1950, approving payment to The Downtown Gallery as agent for Mr. Edmund Lewandowski, we forwarded you our invoice #4922, dated April 4, 1950, to the amount of $2666.00. This was the first payment (1/3 of $8000.00) due Mr. Lewandowski upon approval of his sketches for two murals for the Cabin Class Smoking Rooms on the American Export Line ships.

We have not as yet received a check in payment. If there is some error in our invoice or any other clerical oversight, would you let us know? Mr. Lewandowski is proceeding with these murals as per confirmations we have received.

We would appreciate hearing from you at your earliest convenience.

Sincerely yours,

Charles Alan
Associate Director

cc: Mr. W. W. Paulks, c/o Henry Dreyfuss
Mr. J. Lagana, Aetna Marine Corporation

May 23, 1950

Mr. Leslie Cheek, Jr., Director
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond 20, Virginia

Dear Mr. Cheek:

It was specially gratifying to get the news from you this morning about your purchase of the Stuart Davis painting. Following the dynamic reception of the exhibition as a whole, I congratulate you and your committee on carrying out your original intention. Stuart Davis is also very happy about having his major painting in Richmond, and of course neither of us will mention the matter to any one until we see it published as a result of a Virginia Museum release.

I did not see a copy of the Christian Science Monitor. If by any chance you have a duplicate I should very much appreciate your sending it to me. Meanwhile, we are mailing several glossy prints of the Stuart Davis as you requested.

My best regards.

Sincerely yours

EGHla

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24 May 1980

Mr. David Anderson
Sunny Slope Farm
Lawrenceville
New Jersey

Dear David:

I have been keeping Wesley's painting WINTER VARIATION aside for you, in the hope that you would not be too long in coming to a decision. And now, because I do think it is such a good painting, I am glad you have decided as you did.

Saturday we are going to close about 4:30 PM in order to take advantage of the long weekend. Can you conveniently get in before that time? If not, would like us to ship the painting to Lawrenceville? From now on we will be closed every Saturday - and on June 10 I am going to California for two weeks so I hope you can come before that. If you are planning to be in New York this coming weekend, but can not come early on Saturday, I will be here on Tuesday (Memorial Day) and would be glad to meet you in the gallery that afternoon at any time you say. Just let me know about all this.

Concerning the frame: I think it best if you take the painting to Lawrenceville and then you and Wesley decide what is best to do about it. I agree with you that a less busy frame would be better on it. I am sure Wesley will make a simple frame for you. But it would be better first to see the painting in your room, I think.

I, too, am glad you were able to come up for a drink when you were in town. You are always most welcome, and I hope you will let me know when you are here again.

Sincerely yours,

Charles Alan
Associate Director

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May 24, 1950

Miss Estelle Mandel, Vice President
Associated American Artists Gallery
711 Fifth Avenue
New York 22, N. Y.

Dear Estelle:

Thank you for your letter.

The young woman in the Encyclopaedia Brittanica publicity department gave me a complete list of the pictures which were sold to the Rochester University, and also advised me that the Pippin was sold to a private individual. I know too that a good many of the pictures had been offered to the Metropolitan Museum.

As I mentioned to you during your visit, I had offered to repurchase a number of our paintings and felt that in each instance the Dealer was definitely a preferred buyer, particularly since we all had to take cuts on the sale, and particularly because the collection was purchased under an entirely false pretense.

I shall be very grateful if you would send us a letter signed by Mr. Bennett guaranteeing the reproduction rights, whether sold by him or retained for his so-called private collection. However, if you prefer to have me write directly to him, I shall be glad to do so.

Sincerely yours

ECKLs

[redacted]
rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 24, 1960

Mrs. H. B. Caldwell
535 East 72 Street
New York 21, N. Y.

Dear Mrs. Caldwell:

Enclosed you will find a catalogue of our current show. Since you are residing in New York, I would suggest that you come in to see the collection which will be stored for a number of months after the show. Aside from the collection we made for Mrs. J. D. Rockefeller in Colonial Williamsburg, this group of sculpture represents the peak of early American woodcarving and metal work.

I am sorry that I can give you no further information about the museum because the announcement, or any data will have to come directly from the source. All I can say is the folk art will represent only a section of the entire idea and that this section will be of outstanding quality.

I hope that you will come in to see the exhibition.

Sincerely yours

EMHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 24, 1960

Mrs. Laurance Rockefeller
834 Fifth Avenue
New York, N. Y.

Dear Mrs. Rockefeller:

Several days ago Mr. Zorach advised me that he completed arrangements with Mr. Theodor Muller regarding the transportation of "Devotion" and the setting of this sculpture in place. All the details seem to have been carefully considered and everyone concerned with the transportation has been advised. While there is no reason to anticipate any difficulty whatsoever, I think it would be advisable to insure the sculpture for its full value. Our accountant advised me that it would be wiser to have the insurance carried under your name rather than Zorach's. Thus, I am enclosing our bill as a transfer of property, but would suggest that the insurance valuation be placed at the original price of $15,000.

I do hope that I shall be invited to see the sculpture after it is in place. Althought I shall be on my vacation during the months of July and August, I plan to spend most of the time in Newtown, Connecticut, my summer home, with frequent trips to New York. Thus, I can arrange to come up at any specified time.

I hope that you and Mr. Rockefeller will have a very pleasant summer.

Sincerely yours

EGH:lA

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May 24, 1940

Dr. Virginia A. Stehley
Times Medical Building
Lansdowne, Pennsylvania

Dear Dr. Stehley:

Several days ago Mr. Lawrence Allen showed me your letter dated April 29th, and I am just as puzzled as he is about the contents.

Our understanding was that you had actually purchased the five pictures amounting to $1175, with the down payment of $750 -- the balance to be paid at your convenience. And that the three paintings by Price, Fredenthal and Lea which were not billed, were to be sent on approval for further consideration. Thus, we immediately paid Lea and Fredenthal for "Relics of Night" and "Rain and Reflection" and were holding the balance for the first of the month payment. We are therefore very much puzzled and embarrassed in connection with the two artists I mentioned as they too considered the pictures definitely sold and have probably spent the money by this time.

Of course we do not want you and your husband to be unhappy about any picture acquisitions and would not want you to keep anything that you are deriving no pleasure from. On the other hand I hope you understand our position in the matter and will try to choose comparably priced pictures in the near future and any others from time to time that may tempt both you and your husband.

I thought you would like to have us write you frankly about the matter and look forward to seeing you when you are next in New York.

Sincerely yours

EGHla

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24 May 1960

Mr. Alden F. Negrew, Head
Department of Fine Arts
University of Colorado
Boulder, Colorado

Dear Mr. Negrew:

Tomorrow, because it will be as cheap and more expeditious, we will ship to you, via Air Express, twelve drawings by Ben Shahn. We will pack the drawings here,ourselves, because it seems wasteful to call Budworth to pack this small package. The drawings are $50.00 (fifty dollars - not five thousand - each) and the group should be insured for $400.00 (four hundred dollars).

We are sending these drawings matted, but unframed. But, will you please have glass cut and exhibit them under glass. We are loathe to have them shown in any other way.

They are an excellent selection of drawings, and I am sure there will be many students who will wish to purchase them. We have sent similar groups of drawings to other art schools and that has been the case. Would you see that there is a little sign indicating that the drawings are for sale and that the price of each is $50.00?

With best wishes for a successful summer, I remain

Sincerely yours,

Charles Alan
Associate Director

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JESSUP, Inc.

6100 GEORGIA AVENUE · WEST PALM BEACH · FLORIDA

MAKERS OF FINE FURNITURE

Telephone 2-3868

May 23, 1957.

The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Gentlemen:

It is our understanding that Mr. Nelson Rockefeller kept your #3 Boat, Sea & Gulls by John Marin, and that you are billing this direct.

We would appreciate your furnishing us with a statement, and your check if it has been paid prior to May 31st, so that it may be set up in our records before the closing of our fiscal year on that date.

Yours very truly,

JESSUP, INC.

W. P. Robertson

W. P. Robertson

WPR:T.

Antiques · WORTH AVENUE · PALM BEACH · *Interiors*

Telephone 5551

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JESSUP, Inc.

6100 GEORGIA AVENUE · WEST PALM BEACH · FLORIDA
Telephone 3868

May 25, 1950

The Downtown Gallery
32 East 51st Street
New York, New York

Attention: Miss Halpert

Dear Miss Halpert:

We are extremely interested in receiving your brochure on the "American Folk Sculpture". I am sorry to see that it will not be on after June 2nd as I am afraid I shall not be in New York before that time.

We have been hoping to find a pair of early American figures, birds or urns for a garden in Grosse Pointe, Michigan. These are to sit on a low parapet wall of brick that has a flag-stone top which is about 9" in width. If we could find one interesting and amusing old object, we might be able to have a second made in order to make a pair.

If you have any ideas and can recommend any sources in this regard, we would enjoy hearing from you very much.

Very truly yours,

Carl A. Bretz

CAB;atm

Carl A. Bretz

Antiques · WORTH AVENUE · PALM BEACH · *Interiors*
Telephone 5551

ARCHIVES OF AMERICAN ART

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THE ROCHESTER MEMORIAL ART GALLERY
ROCHESTER 7, NEW YORK

May 25, 1950

Mrs. Edith Halpert
The Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I have just looked through the catalogue of your charming exhibition, "American Folk Sculpture", which you sent us and I am greatly intrigued by the "Game Bird" weathervane, #13 in it. Would you please let me know if it is for sale and what is the price.

I shall be grateful to hear from you.

Sincerely yours,

Isabel C. Hasler

Assistant Director.

ICH:V

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I. Stein AND SONS

MANUFACTURERS AND CONTRACTORS
OF
MARINE, OFFICE AND INSTITUTIONAL FURNITURE
37-21 32ND STREET, LONG ISLAND CITY 1, N. Y.
STILLWELL 6-8730 • 1 • 8271

CA
Pl
Albermarle

May 25, 1950

The Downtown Gallery
32 East 51 St.
New Yor, NY

Gentlemen:

Re: Order 4097

Enclosed our check for $2666.00 which represents first payment, one-third of the contract price, on approval of the sketches of the two murals.

Very truly yours,

I. Stein & Sons

per Mitchell Ad
accountant

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UNIVERSITY OF COLORADO
MEDICAL CENTER
4200 EAST NINTH AVENUE
DENVER 7, COLORADO

COLORADO GENERAL HOSPITAL
COLORADO PSYCHOPATHIC HOSPITAL
SCHOOL OF MEDICINE

May 25, 1950

Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Sirs:

In 1947 I purchased from you a pen and ink drawing of Ben Shahn's entitled "Boy on Porch" and have derived considerable pleasure from it.

I recently noted in the New Yorker that one of Mr. Shahn's recent drawings was entitled "Wheat Field". If it is available, I would like to consider purchasing it and would appreciate receiving a description or a photograph of it along with the price.

Sincerely yours,

Cotter Hirschberg

J. Cotter Hirschberg, M.D.

JCH:jg

ARCHIVES OF AMERICAN ART

Virginia State College
Petersburg, Virginia
26 May 1950

Mrs. Edith G. Halpert
The Downtown Gallery
New York City

Dear Mrs. Halpert:

I must apologize for not having written you before this time. The work and ensuing confusion of the end of a school year and commencement have had us all tightly bound.

The collection arrived safely. We checked it carefully and only one error appeared evident. I have already corresponded with Mr. L. Allen about this detail.

We are thoroughly pleased with the prints and also by your generosity. I assure you that the collection shall be well shown and well cared for. Plans are being made with Mr. Check of the Virginia Museum for showing a part of the collection at several colleges in the state.

The opening date for the first group here at Virginia State will be the 10th of July. A formal invitation from Dr. Daniel will be extended you within a few weeks. We certainly hope you will be able to be with us for the opening.

Sincerely yours,
Walter H. Simon

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published (4) years after the date of sale.

May 28, 1950

Mr. Roy Neuberger
160 Broadway
New York 7, N.Y.

Dear Mr. Neuberger:

In my estimation the current values of the five oil paintings by Milton Avery are as follows:

AN ARTIST, 1939	28x36	$650.
LANDSCAPE, VERMONT, 1940	"	600.
HOPI VILLAGE, 1941	"	600.
CLEANING FISH, GASPE, 1940	34x54	1000.
BATHER ON A RAFT, 1940	26x33	550.

Sincerely yours,

HAMLINE UNIVERSITY
SAINT PAUL 4, MINNESOTA
DEPARTMENT OF ART

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29 May 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sorry I felt compelled to wire you about my paintings, but I did wish to make arrangements to have the things taken care of here when they come back and I felt I should know something of your plans in regard to keeping them.

I am, of course, very happy to have you retain the work to show to someone else who might be interested, and I very much appreciate the trouble you have taken to do this.

Since forwarding mail to Mexico may be very torturous, I am herewith noting my summer address in case this other person may wish to contact me:

c/o Roger Crossgrove
838 Avenue Madero Pte.
Morelia, Michoacan
Mexico

Any letters addressed there should be sent airmail lest they might arrive by mule train next Christmas.

I shall be anxious to know what develops, if anything, and I want to thank you very very much for taking the trouble to look these things over.

Very sincerely yours,

Murray Turnbull

Murray Turnbull

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Antiques . . .

Anton Hardt . .

3741 Jonestown Road
~~3245 North Second Street~~
Harrisburg, Pennsylvania
Telephone 4-8389

Mrs. Edith G. Holpert, Director
The Downtown Gallery
32 East 51 St.
New York, 22, N. Y.

29 May 1950.

Dear Mrs. Holpert:

On my return to Harrisburg after my talk with Mr. Alan I photographed the Schimmel pieces and enclose the prints.

I think each of the pieces is readily recognizable so will will identify them only by name.

Squirrel, red, green black, ht. 5¼", front portion of nut he is nibbling is gone. $45.00
Parrot, red, yellow, black, green, ht. 5½", perfect, . 50.00
Parrot, same coloring, ht. 6½", sections of beak & tail chipped. 50.00
Rooster, red, yellow, black, green, ht. 4", few nicks on beak. 35.00
Eagle, small, wing spread 4", yellow, green, black, brown, small chip on underside of 1 wing. . . .135.00
Eagle, large, ht. 21", wing spread about 3', green, red, with brown & black body & wings. 575.00
Weather Vane, all wood, all movement is powered by windmill in rear at top which drives a shaft and makes, roosters, birds, grandma & grandpa in their rocking chairs and steam engine-- all move. Piece is generally square and is about 15" on a side and height about the same,175.00.
Chalk Cat--that nods-- an early one, colored, length 8", ht. 4½"--position is a low crouch on all fours, $23.00
Iron Weather vane Horse, length 29", ht. 19". Have taken pictures of this but as they are on another roll have not developed them yet..... 30.00

Large figures sent by express collect. The small animals I can bring to you when I go to New York the middle or end of June. But in case you are interested in any of these I suggest you let me know as soon as possible and include your remittance as there is no way of knowing how long any of these pieces will be available.

Sincerely yours,
Anton Hardt.

P. S. I would appreciate the return of the prints should you decide not to purchase any of them.

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120 ANTIQUITIES

120 EAST KING STREET LANCASTER PENNSYLVANIA

PHONE 3-7500

ROBERT LOCHER RICHARD WEYAND

May 29,1950.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert:

In order to continue assembling material on Demuth, I find that some of the pictures owned by you are not represented in my Demuthiana with photographic prints. I am wondering if they have been photographed and if I may order prints, 8" X 10". Those now at The Modern, and which I do not have prints are:

#57 MUSICIANS 4230
#58 REVIEW (if this was in the exhibition, I failed to find it).
#116 NOSPMAS M. EGIAP NOSPMAS M. 376

Send photo & bill

I have prints of the three that you bought from Locher a few months ago. If others owned by you have been photographed and prints are available, I would greatly appreciate knowing of them and can then check with what I already have.

With many thanks for your kind attention, I am,

Sincerely yours,

Richard Weyand

Richard Weyand.

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Virginia State College

Petersburg, Virginia

PRESIDENT'S OFFICE

May 31, 1950

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We are pleased to receive the prints which were sent recently. We are working to get them in order for an exhibit which is being scheduled shortly after the opening of Summer School.

According to present plans I shall be in New York for an engagement the first part of July. Would it be convenient for you to give me an appointment in your office on either July 3 or 5?

You have been so gracious that I should like to meet you in person and to discuss with you our future plans for the development of the art program here.

With every good wish, I am

Very truly yours,

Robert P. Daniel
President

RPD/bh

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[June 1950]

Bernard Raymond
bullet hole farm
nudes - new york

Dear Mrs. Halpert:-

Thank you for letting me know about the basis on which we might be able to work out something. In this connection, it occurred to me that perhaps we could arrive at a possible method by way of a minimum fee, regardless of sales, against a percentage of any sales made.

I am talking without consulting Brassee's, but it seems barely possible, if you would be willing to go gently for the first time, that if you stipulated such a service or consulting fee, which in the event of sales would be reduced by the amount of earned commissions, an arrangement might be arrived at. It would of course be u derstood that all expenses in connection with a two week's exhibit would be borne by the store, and if it would reduce packing and other charges, I would be glad to bring the paintings up in the station wagon.

Thanks for giving this your consideration - I hope to havefun with this idea, and who can tell, but that you might find a market for paintings among the I. B. M. money that lives in this part of the world.

Sincerely,

Bernard Raymond

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June 1, 1950

Mr. Carl A. Bretz
Jessup, Inc.,
6100 Georgia Avenue
West Palm Beach, Florida

Dear Mr. Bretz:

In our embarrassment of riches I am finding some difficulty in making a specific suggestion to you regarding the pair of figures that you require for a garden in Grosse Pointe. While the bulk of the material in the current exhibition has already been sold, there are several of the top objects still available. In addition, we have a comprehensive collection of weathervanes and other material tucked away in our store room. These include birds of all types, horses, cows, sheep, fish, Indians, etc. Because of the great variety it is difficult for me to select any specific object.

Are you planning to be in New York before the first of July. I shall be here until then. If a visit to the gallery is not feasible I shall try to assembe a group of photographs for your consideration. Do let me know your wishes in the matter.

Sincerely yours

EGHla

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June 1, 1960

Mr. Alfred H. Holbrook
Georgia Museum of Art
University of Georgia
Athens, Georgia

Dear Alfred:

Indeed I have not forgotten you. As a matter of fact, in a letter to Lamar Dodd recently, I inquired about your silence.

As indicated in the catalogue, the bulk of the material in our current exhibition has already been sold to a museum. However, if you are fish-minded, we have several other superb fish weather-vanes, all varying in design but equally beautiful. I am sending you several photographs under separate cover, giving the dimensions, material, prices, and all the available data.

Will you be good enough to return the photographs at your convenience, as this exhibition has brought forth an avalanche of mail inquiring about the objects. We limit ourselves to museums exclusively but in your case I am always ready to make an exception.

Incidentally you really should come up to see our next exhibition of paintings and sculpture by our contempoary artists as there are some perfectly swell examples at a real bargain price. How about it?

The fact that you are interested in the weathervanes indicates that your house must be near completion. Do let me hear from you.

Sincerely yours

DGHla

June 1, 1950

Miss Isabel C. Herdle, Assistant Director
The Rochester Memorial Art Gallery
Rochester 7, New York

Dear Miss Herdle:

Thank you for your letter.

As indicated in the catalogue, the bulk of the material included in the exhibition has already been acquired by a museum which will be opened to the public in 1951. However, we still have a good many similar objects in our own collection, made, as you may know, during the past twenty five years. While the "Game Bird" was sold, we have two similar sculptures which I think are of equal interest. Photographs of these are being sent to you under separate cover, together with all the data relating to the objects.

We have been releasing such material very slowly and have specialized exclusively with museums as we feel that very little similiar material can be found in the future, and believe it vital to preserve it in public collections.

When you are in New York some time in the future why dont you drop in and look through our books of photographs, which include a complete cross-section of both sculpture and painting in all media. Meanwhile, if you are interested in either of the two, please let me know at your earliest convenience.

Sincerely yours

EGHla

W127 - 160 Parker
729
780 - Pa. Gallery

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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C
O
P
Y

June 1, 1950.

Mr. Walter J. Wells
Browning, Wells & Co.
116 John Street
New York 7.

Dear Mr. Wells:

I have your letter of May 25th with reference to the estimate furnished the Downtown Gallery for restoring the three pictures EGG BEATER, CITY MOON and HARLEQUIN.

I understand that you find my estimate too high and wish to discuss it further with me. This seems quite unnecessary as I have carefully examined the pictures and quoted the price for which I will undertake to do them. I should like to explain to you that the restoration which we do is entirely invisible and throughout the years the colours will never change.

Sincerely yours,

David Rosen,
Technical Advisor.

bs

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June 1, 1960

Mr. W. P. Robertson
Jessup, Inc.,
6100 Georgia Avenue
West Palm Beach, Florida

Dear Mr. Robertson:

In accordance with your request I am enclosing a memorandum of the credit due you as commission on the Marin painting sold to Mr. Benson Ford. As soon as his check reaches us we shall send you the specified amount.

Thank you for your cooperation.

Sincerely yours

EGHla

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June 1, 1950

Mr. David M. Solinger
39 Broadway
New York 6, N. Y.

Dear Mr. Solinger:

What, with the terrific to-do about our current exhibition, and the long holiday week-end, my dictation has been badly neglected.

I am really delighted that you and Mrs. Solinger decided on the Guglielmi. I feel that it is a very important American painting and am quite sure that you will be very happy with it.

The Jacob Lawrence included in the Virginia exhibition is not for sale. However, the Whitney Museum loans have just been returned and there is a very similar Lawrence painted about the same time which I can recommend equally highly. How about coming in one of these days. It is always fun to see you.

Sincerely yours

EGH:le

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June 1, 1950

Mr. Winslow Ames, Director
Springfield Art Museum
Springfield, Missouri

Dear Mr. Ames:

I am sorry that our catalogue had a double connotation. What we meant by "A Museum Collection" was a collection we made for a museum, and now owned by that museum. Because this collection is going to a distant location we thought it advisable to have the exhibition here before the objects were shipped.

However, while we have no objects similar to the "Locomotive" and the "Mennonites", we have a very large collection of Folk Sculpture, as you know, including another cast of the "Formal Horse" and of the "Formal Rooster", as well as a complete selection of weathervanes representing birds, animals and figures of all type. If you will specify your preferences I can send you several photographs of these for consideration. The prices range from about $1000 to $250 depending on the current replacement figures if similar objects should come to the surface again.

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 1, 1950

Mr. Paul K. Walker, President
Springville High School Art Association
Springville, Utah

Dear Mr. Walker:

According to Budworth you have already been notified about the damage they discovered on the O'Keeffe painting and the frame. Because the insurance was placed at your end, it is necessary for you to communicate directly with the Railway Express Company. For your information the express agency is located at 641 11th Avenue.

I am sure that communicating with your insurance broker will expedite this matter considerably. I shall be very grateful for your prompt attention.

Sincerely yours

DGHL:m

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June 1, 1950

Dr. J. Cotter Hirschberg
University of Colorado
Medical Center
4200 East Ninth Avenue
Denver 7, Colorado

Dear Dr. Hirschberg:

Indeed I remember you, and recall your purchase of the Shahn Drawing "Boy on Porch". I am delighted that you are enjoying this drawing.

The "Wheat Field" by Shahn has just been returned by the Whitney Museum, where it was on exhibition. This drawing is an unusually large one and among the most important works by Ben Shahn. The price is $300. If you are interested, we shall be glad to have a photograph made of it.

On the other hand, it occurred to me that you would be interested in seeing the large group of drawings that we sent to the University of Colorado where they will be on exhibition. They are much smaller and less important, and are priced uniformly at $50. If you do not find anything that you want to add to your collection in that group, please let me know and I shall immediately send a photograph of the "Wheat Field" to you.

Sincerely yours

EGHla

ARCHIVES OF AMERICAN ART

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June 1, 1950

Mr. Leslie Cheek, Jr., Director
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond 20, Virginia

Dear Mr. Cheek:

Because we are so eager to cooperate with you, we are granting the loan of the paintings by Crawford, Morris, Sheeler, and Spencer until the first of November. In addition, I have convinced John Marin to include his picture as well for the same period. However, it will not be possible to transfer these loans to the American Federation of Arts as the paintings are much too important to be out for so many additional months. We can arrange -- with the consent of Mr. Sweeney -- to substitute other examples by these artists.

You will note that I omitted the Georgia O'Keeffe. Our arrangement with her precludes any extended loans under any circumstances without very special permission. I might suggest that you communicate with her directly about this painting at her home -- Abiquiu, New Mexico.

I also want to add that there seems to be some error in the price and insurance valuation on the Marin painting. According to his son the special museum price is $3500 and the insurance valuation must not be less than $3000.

If all of this is satisfactory to you, will you let me know so that we may make the necessary arrangements. I shall also be glad to communicate with Mr. Sweeney and Mrs. Otto Spaeth about the Federation loans after the first of November.

Sincerely yours

John F. Jaggo

EGHla

[redacted]
ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

June 1, 1960

Mr. Walter A. Simon
Virginia State College
Petersburg, Virginia

Dear Mr. Simon:

Thank you for your letter.

I am very glad that the prints arrived in good condition and hope that you are pleased with the selection.

Mr. Allen told me of his visit and of your plans. It all sounds very interesting and I look forward to seeing you in Petersburg sometime in the near future.

Sincerely yours

HGHla

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1950

Mr. Anton Hardt
3741 Jonestown Road
Harrisburg, Pennsylvania

Dear Mr. Hardt:

The material described in your letter and accompanied by snap shots seems exceedingly interesting.

Because these are not merely knick-knacks I feel that it is essential for me to see the originals before making a decision for purchase. However, I can guarantee that I would buy several of the objects to make it worth your while if you would consider shipping the entire lot by express - collect - at your earliest convenience. If the weathervane is really an old one and in good condition, include that as well. On the other hand, since the cat is fragile it may be omitted at this time and might be brought up when you are next in New York, unless it is sold in the meantime. I know the cats and think I would like to have it but the color is an important factor in my choice. I would not want to hold you up on this little item. You might also eliminate the small Schimmel Eagle with the four inch wing spread, as I have a little one priced at a lower retail figure now.

Will you please write me immediately to let me know if you are shipping the objects.

Sincerely yours

DHHla

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SPRINGFIELD Art Museum, Springfield, MISSOURI

Dear Mrs Halpert:

Thanks. I wish I could go into the problem now, but the whole Ames family goes abroad on June tenth with only a Saturday-night stopover in New York. Yours,

Winslow Ames.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]

THIS SIDE OF CARD IS FOR ADDRESS

Mrs Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22 New York

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JESSUP, Inc.

6100 GEORGIA AVENUE · WEST PALM BEACH · FLORIDA
MAKERS OF FINE FURNITURE
Telephone 2-3868

June 5, 1960

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your very nice letter in reference to the garden figures.

I will be in New York before the first of July and would like very much to come in to see you; in that case, it will not be necessary to take any photographs. I do appreciate your offering this very much.

Looking forwarding to seeing you and the garden figures.

Very truly yours,

Carl A. Bretz

Carl A. Bretz

CAB:atm

Antiques · WORTH AVENUE · PALM BEACH · *Interiors*
Telephone 5551

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THE UNIVERSITY OF CHICAGO
CHICAGO 37 · ILLINOIS
THE CENTRAL ADMINISTRATION

ROBERT M. HUTCHINS · *Chancellor*
ERNEST CADMAN COLWELL · *President*
R. W. HARRISON · *Vice-President and Dean of Faculties*
J. A. CUNNINGHAM · *Vice-President*
LYNN A. WILLIAMS, JR. · *Vice-President*

June 5, 1950

Dear Edith:

This is a great idea, a clear presentation of it! Now are out ahead. Best of luck!

Cordially,

Arthur Christ Kenney

P.S. Please place the following on your mailing list:

Dr. Nor Nesset, Vice-President
Baxter Laboratories
Morton Grove, Illinois

Mr. F. W. Specht, President
Armour and Company
Chicago 9, Illinois

OK

June 5, 1950

Dear Mrs Halpert,

It seems unbelievable when I think that next month will be one year since I left the States. Time plays funny tricks, for, depending on the point of view, it seems like long ago, and also only yesterday. In summing up the time spent with my friends studying Restoration work, I feel it has been well worth the trip over here. I think I've learned a lot and that there is not much more which I can give me. For some time now it has been a matter of applying what he taught me. It has been most advantageous to have all my charges in many centuries which demand various repair jobs without having only Dent to account to. This permitted me to really tackle the problem on question one hundred percent, giving me the real idea of what could be done. I could continue along these lines, but feel that I should move on, and become another point of view of the field. For after all - I have more realized that there is not one way to paint - but that there are as many ways of approaching restoration problems as there are restorers. After investigating the possibilities for studying the subject from the museum angle, I've decided to apply for admittance to one of two places. The Courtald Institute of Art, University of London, has forwarded their syllabus of what seems to be a wonderful course in Art Restoration. As you probably know, this institution is rated very high among museum people. I plan to visit London soon at which time it will be possible to discuss things personally with them. Meanwhile they have requested that I send them copies of my record and qualifications,

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drawings, photographs of work, etc. In regards to this I would appreciate a certificate from you mentioning any period of employment, work, etc, so as to show the advantages of this experience as a good background for my chosen field. I also plan to visit Amsterdam to investigate possibilities for further study there. So if you would be good enough to send the certificate in duplicate, it would be doubly helpful. Thanks a million for bothering.

The Sporns have been here for about three weeks now - we went out together frequently - after their third day here, Mitch was showing me the town. They look very well - & are having a wonderful time seeing Europe. This Thursday they leave for London + then to Amsterdam, Antwerp, etc. They are planning to go back to the States in November.

I hear that the Jones are going to Italy in July if they visit Paris - I hope they will look me up. I'm glad that business good at the Hamilton - I hope it endures. Sort something special with the Hamilton or is it generally got in the field. In fact that business here is not so hot. Now all the galleries + shops are waiting for the tourists to buy (at special inflated prices). Brentano's branch store here has stocked up on editions of Henry Miller "Tropic of Capricorn" + Cancer" so that the Americans won't be disappointed.

How is Charles - + Lorraine? Please give them my best regards. Again, thanks for helping; + if I can do or get anything for you please let me know. I hope to hear from you very soon - [illegible] Best wishes - [illegible]

rice to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVID M. SOLINGER
THIRTY-NINE BROADWAY
NEW YORK 6, N. Y.

DAVID M. SOLINGER
EUGENE H. GORDON

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June 5th, 1950.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

There are few fields which are as misunderstood as the right of a purchaser to reproduce a work of art.

Briefly, the law is this: The creator of a work of art has a common law copyright in it (not to be confused with statutory copyright - where the artist makes a (c) on the canvas and subsequently files with the Patent Office in Washington) which is retained despite the fact that the work may be put on exhibition for brief periods of time. It is possible for one person to own the work and for another person to own the copyright and right to reproduce. Accordingly, the goal of the artist should be to sell his picture, but to retain the right to reproduce it.

I suggest that you place the following legend on your billheads:

> "Purchase of the above works of art does not include the right to reproduce in any form whatever. All rights, including the right to reproduce, are retained by the seller."

You will note that no reference has been made to the word "copyright". If an artist - like Tam, for example - puts a notice of statutory copyright on his picture, copyright is retained by the artist for a period of twenty-eight years; and the statutory copyright may be renewed once for an additional twenty-eight years. At the end of fifty-six years the picture is in the common domain and neither the artist nor his heirs can thereafter prevent it from being reproduced.

Where no notice of copyright is put on a picture, the artist retains his common law copyright forever and the fifty-six year period never runs against him. But the artist runs the risk that his common law copyright may be lost by the work becoming dedicated to the public through "publication".

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Publication is a technical term which, in the case of a book or printed matter, means the printing and offering for sale of copies to the public. It is not entirely clear at what point a work of art becomes "published", but the United States Supreme Court has held that a work of art is not "published" merely because it was publicly exhibited for a few weeks.

To summarize - when an artist relies on statutory copyright, no legend is necessary, but at the end of the statutory period all rights are lost forever. Where, as is true of most artists, reliance is upon common law copyright, recourse must be had to the legend to establish beyond any doubt that the purchaser merely acquires the canvas and that the seller retains the reproduction rights.

The legend which you have been using is not too satisfactory. It would probably be of little help to you should a dispute ever arise, since the legend only appears on the white copy which, I assume, is the copy retained by the purchaser. It is important that in making up new invoices, the proposed legend be printed on the copy which the Gallery retains, as well as on the copy which the purchaser receives.

One final point should, perhaps, be noted. In the past decade a number of commercial advertisers have purchased works of art for reproduction in their advertisements. Notable illustrations are the E. R. Squibb Company and the American Tobacco Company in connection with Lucky Strike cigarettes. In such instances the legend which I have suggested would be inappropriate because, obviously, the very reason for making the purchase is to reproduce the work of art in printed advertising. But, by the same token, there are other hazards to be guarded against, namely, that the purchaser shall make no change whatever in the work of art. In French law "le droit moral" is fully recognized; and anyone who alters an artist's work of art is responsible, under French law, to the artist. American courts refuse to recognize this right and there is considerable doubt with respect to the rights an artist might have against a purchaser of a work of art who alters it. The artist's right to have his artistic integrity preserved can, however, be retained by a contract in an appropriate case, i.e. by a proper legend on the invoice.

There is more to worry about than one would suspect from the story about John Singer Sargent, who was told by the

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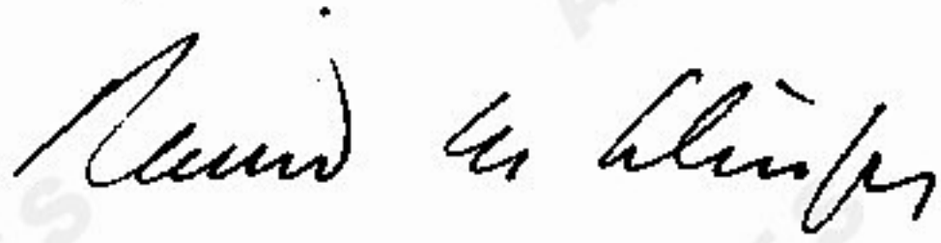
husband of a woman whose portrait he was painting, "The nose is wrong" and to whom Sargent replied, "Don't worry about it. When you get the picture home you will fix it up." The late George Washington Hill had the art director of his advertising agency make a very substantial change in a picture painted by James Chapin. The picture, as changed, appeared in national advertising. When Chapin made a claim I concluded, as counsel for the advertising agency, that the claim could be defeated; but the courts were never called upon to decide the question because, for reasons of policy, the matter was adjusted without recourse to litigation.

With all good wishes,

Sincerely,



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Tyler & Hawkins Inc
[illegible]
NY 7

Be-3-2911

R. C. Taylor

M. H. HARRISON
GLENN HOLLEY
Insurance Advisors

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Springville Insurance and Realty Co.
154 SOUTH MAIN STREET TELEPHONE 680-681
SPRINGVILLE, UTAH

June 6, 1950

The Downtown Gallery
32 East 51 Street
New York 22, New York

Attention: Edith Gregor Halpert, Director

Gentlemen:

In answer to your letter of June 1st addressed to Mr. Paul K. Walker, please be advised that we are forwarding your correspondence on to our insurance company. They will handle this in due time.

Yours very truly,

SPRINGVILLE INSURANCE AND REALTY CO.

M. H. Harrison

M. H. Harrison, Manager

MHH:mdb

ARCHIVES OF AMERICAN ART

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Virginia State College

Petersburg, Virginia

PRESIDENT'S OFFICE

June 6, 1950

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are looking forward to an exhibit of a part of the collection which you sent to us. We should like to schedule this exhibit on Monday, July 10 at 4:30 P. M. At that time we should be pleased to have you present as guest of the College.

We think that this would be a splendid occasion for you to visit this institution and to see something of our plant and program.

Kindly let us hear from you at your earliest convenience so that we may make plans with reference to this date if it should be satisfactory within your schedule.

With every good wish, I am

Very truly yours,

Robert P. Daniel
President

RPD/bvh

PHILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • ~~VOLUNTEER~~ Eldorado 5-1990
LOUIS C. JAEGER • ARCHITECT • ASSOCIATED

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 7, 1950

Mrs. Edith G. Halpert
32 East 51st Street
New York, 22

Dear Mrs. Halpert:

It was good of you to call me up yesterday about your proposed room for John Marin and his paintings.

I looked at the plans of your house two or three years ago and I remember the yard, which I suppose is the space 34' x 7' which you mean to fill in to the height of one floor. It will be a great satisfaction to Marin to have such a place and for people who want to see him or his pictures when there is no special exhibition on.

It seems to me somewhat doubtful that I can contribute anything to such a room, which undoubtedly will be a matter of wall space, lighting and a place to file away pictures, as well as the shelf on which to place them to look at. All of this is as well known to you as it is to me, and the architect who filed the plans for you has undoubtedly taken care of the practical question of walls, waterproofing, roof drainage, etc.

There seems to me to be no definite architectural opportunity in all of this. I hope you will understand that in view of this and the prospect of going abroad before the end of June, it would only complicate matters to bring me into the picture. At the moment the office is busy with three jobs which are closing up this month, I hope, and which take a great many field visits and much detail.

Considering all of the above, I think it best to leave me out of this very interesting Marin project.

Very sincerely yours,

Philip L. Goodwin

PLG.SB

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7 June 1950

Mr. Jose Gomez-Sicre, Head, Visual Arts Section
Department of Cultural Affairs
Pan American Union
Washington 6, D. C.

Dear Mr. Gomez-Sicre:

Mr. David Rosen made an estimate of the cost of restoring the three paintings from this gallery which were damaged while in your exhibition. Mr. Walter Wells, of Browning, Wells & Co., found this estimate somewhat high. I suggested that he communicate directly with Mr. Rosen. Since then we have heard nothing.

This matter has been dragging on for several months and we have been unable - because of their condition - to present these paintings for sale. We would appreciate it if you would give this your immediate attention.

Sincerely yours,

Charles Alan
Associate Director

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE-MORE GODWIN, DIRECTOR OTTO WITTMANN, JR., ASST. DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

June 7, 1950

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Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

Listed below are the prints we are keeping, of those you sent Mr. Wittmann in connection with our exhibition of contemporary American painting. If you will bill the Museum for these, you will get a check for them from our bursar.

The prints we are not keeping are being returned to you under separate cover.

Prints we are keeping:

Crawford - Mountain Bird Maru
Davis - Ultra-marine
Kuniyoshi - Forbidden Fruit
Morris - Mechanical Forma
O'Keeffe - Autumn Leaves, No.2
Sheeler - Family Group
Spencer - In the Cabin

Please make a bill for photographs @ .75 each -

Yours truly,

Leah B. Lee

Mrs. Leah B. Lee
Secretary to Mr. Wittmann

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COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND, 20

June 7, 1950

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert:

This will confirm our telephone conversation of yesterday afternoon. As you request, we are sending the Ben Shahn, "Song", by collect express to Mr. Robert Straus, 1814 Larchmont Road, Houston, Texas.

With your kind permission we are planning to include the following paintings in the traveling section of the Biennial exhibition until October first, at which time they will be exchanged for other paintings by the same artists, to be selected, in the meantime, by Mr. James Johnson Sweeney:

Ralston Crawford, "Grain Elevators, Minneapolis" Freight Cars,
George L. K. Morris, "Vagrant Disks"
Charles Sheeler, "Buildings at Lebanon" Compositions
Niles Spencer, "Ventilators"
Zeke?

The John Marin, "Morning Scene - Sea and Ledges", whose sales price we have listed as thirty-five hundred dollars ($3500) and whose insurance valuation we are carrying at three thousand dollars ($3000), we shall include in the traveling exhibition until October first when it will be returned to your gallery with the Crawford, Morris, Sheeler and Spencer. We hope meanwhile, that you may be able to procure a replacement of the Marin painting for us, or perhaps substitute the Guglielmi, "Fourth of July", or the Julian Levi, "Sand and Sky", for it at that time. If this is not possible we shall just stuff a little extra padding in the crate to take the place of the missing painting.

Before the end of the week we expect to get the rest of the Richmond exhibition off to Budworth who will distribute the paintings to their New York lenders. You will receive a letter from Mr. Cheek notifying you of the date of shipment. In the meantime,

please accept our thanks for your fine help with the traveling exhibition. All of the American Federation of Arts people who have seen the Richmond exhibition were very enthusiastic about it. We hope the traveling show meets with as good a reception when it "hits the road".

Sincerely yours,

Muriel B. Christison

Mrs. Muriel B. Christison,
Associate Director for
Collections and Education.

MBC/cyc

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Raymond & Raymond, Incorporated

40 EAST 52nd STREET - NEW YORK 22 - ELDORADO 5-5100

Galleries

BEVERLY HILLS NEW YORK SAN FRANCISCO

June 8, 1950.

Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Alan:

I am attaching herewith check for $250.00 to the order of Georgia O'Keefe, which represents the Book-of-the-Month Club payment for the use of her painting "Sunflowers, New Mexico" on the mid-summer Book-of-the-Month Club news cover.

Yours very truly,

Leon A. Arkus
RAYMOND & RAYMOND, INC.

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June 9, 1950

Dear Mr. Buermann:

In accordance with our telephone conversation today I am sending you a copy of a letter from Mr. Charles Alan of The Downtown Gallery in New York.

I would appreciate it very much if you would contact Browning, Wells and Co. at your earliest convenience in order that a satisfactory settlement can be reached regarding the restoration of the three paintings lent by the Downtown Gallery for our traveling exhibit.

Thank you very much for your cooperation in this matter.

Sincerely yours,

José Gómez-Sicre, Head
Visual Arts Section

Mr. Herbert T. Buermann
Insurance Department
H. L. Rust Company
1001 15 St. N. W.
Washington, D. C.

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NORFOLK MUSEUM OF ARTS AND SCIENCES
LEE PARK
NORFOLK 10, VIRGINIA June 9, 1950.

Dear Edith:

The announcement of Art for 13,000,000 has just come and is a fine job.

I hope it brings lots of bacon.

Most sincerely,

John Davis Hatch Jr.
Director.

Miss Edith Halpert
31 East 51st St.
New York, N. Y.

ORGANIZATION OF AMERICAN STATES

ALBERTO LLERAS
Secretary General

ARGENTINA · BOLIVIA · BRAZIL · CHILE
COLOMBIA · COSTA RICA · CUBA · DOMINICAN
REPUBLIC · ECUADOR · EL SALVADOR

WILLIAM MANGER
Assistant Secretary General

GUATEMALA · HAITI · HONDURAS · MEXICO
NICARAGUA · PANAMA · PARAGUAY · PERU
UNITED STATES · URUGUAY · VENEZUELA

GENERAL SECRETARIAT
PAN AMERICAN UNION
Washington 6, D. C., U. S. A.

June 9, 1950

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Dear Mr. Alan:

It was a great surprise to learn that the restoration of the paintings damaged while in our exhibit had not yet been accomplished. As soon as I received your letter I contacted Mr. Buermann in the Insurance Department of the H. L. Rust Company requesting action in this matter. I have forwardedhim a copy of your letter.

Please let me know if there is anything else I can do to expedite this matter. I am enclosing a copy of the letter sent to Mr. Buermann.

Sincerely yours,

José Gómez-Sicre, Head
Visual Arts Section

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

The Organization of American States originated in 1890 at the First International Conference of American States. Its definitive Charter was signed at the Ninth Conference in 1948. Its purpose is to achieve an order of peace and justice, promote American solidarity, strengthen collaboration among the Member States, and defend their sovereignty, independence and territorial integrity. Within the United Nations, the Organization is a regional agency. The Pan American Union is the central, permanent organ and General Secretariat of the Organization.

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Antiques . . .

Anton Hardt . .

3741 Jonestown Road
~~2248 North Second Street~~
Harrisburg, Pennsylvania
Telephone 4-8389

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 St.
New York, 22, N. Y.

10 June 1950.

Dear Mrs. Halpert:

Your letter received and I am glad to hear that the pieces interest you.

I conferred with the collector about your request to ship all to New York, and while she would be willing to ship the smaller items she does not want to take a chance on the large Eagle being broken--even if insured. As I said we could ship the smaller pieces, but inasmuch as this is an important prospective purchase we wondered if it might not prove more satisfactory to you to come here and inspect the pieces on the spot. Harrisburg is only three hours from New York by train--about an hour by plane, and as the city is on the main line of the Penna. R. R. from New York to Chicago trains are frequent. I could meet you at the train in my station wagon so there would be no difficulty in getting about after you arrive. I will be free all next week and the following one also with the exception of the 21st.

In case this plan meets with your approval I will be glad to hear when you plan to come here. On the other hand if you decide against it and wish the smaller items shipped to New York--with the exception of the chalk cat and the small eagle--I will be happy to do that. I wonder, however, if you will be kind enough in that case to send a check to cover the purchase price of the items. I am always willing to send articles on approval but I also ask that the prospective purchaser send a remittance to cover. O f course, should any piece not be satisfactory it may be returned for full refund with transportation paid by you both ways.

Sincerely yours,

Anton Hardt

nor to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1950

Dear Sirs:

We have your new folder here and I see that you are having some sort of a special show of small pictures.

In the list I see a John Marin. This evidently is a less expensive picture than those you sent me out the first of the year. Would you mind describing it to me and giving me the exact price? Also describe the O'Keeffe and Sheeler's while you are at it.

Sincerely,

Archibald C. Edwards
611 Terminal Building
Oklahoma City 2, Oklahoma

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

[redacted]

The Downtown Gallery
32 East 51st Street
New York 22, New York

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UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 8, NEBRASKA

Wed. June 12
1950

Dear Edith:

You see by the enclosed clipping that we will get our much-coveted New York Marin after all. I am very happy about it and especially about the prospect of a building - tho' it may be way in the future. At least the bequest is a substantial recognition that our art program of shows and collections has been on the right track. Thanks for your part in it.

Tho' I told you in Washington that we were intending to leave Nebraska M. we had not got our things "quite packed" when this news came. So we're sticking it out a while longer.

Sincerely,
Dudek

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Antiques . . .

Anton Hardt . .

3741 Jonestown Road
~~2245 North Second Street~~
Harrisburg, Pennsylvania
Telephone 4-8389

Mrs. Edith G. Halpert
The Downtown Gallery
New York, N. Y.

13 June 1950.

Dear Mrs. Halpert:

Just before talking to you I had a conversation with the attorney who is handling our lawsuit over the accidental death of my father. In this conversation he told me he would have to postpone the case until September. As the death occurred in Fenruary 1949 and the case has already been put off three times I hit the roof. I didn't seem to be getting anywhere and succumbed to the inevitable. That is why I told you I was free this week and next.

Now just ten minutes ago the attorney called, said he was postponing a trip and would have the case ready by Wednesday--that is the date on the 21st I mentioned in my letter of 10 June. But in order to get ready he will have to have my help. He will call me tomorrow morning and after a talk with him then will know better what my plans will be and how I can fit in the arrangements we made.

In any event I know I will not be able to get to New York Thursday--might be able to make it Friday or Monday. So all I can do now is tell you I can't make it then and will have to let you know later when it will be.

Sincerely yours,

Anton Hardt

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Antiques . . .

Anton Hardt . .

3741 Jonestown Road
~~3248 North Second Street~~
Harrisburg, Pennsylvania
Telephone 4-8369

Mrs. Edith G. Halpert
The Downtown Gallery
New York, N. Y.

14 June 1950.

Dear Mrs. Halpert:

After a few hitches things seem to be working out, so I plan to leave here on Sunday, will stay over-night at a hotel and would like to see you on Monday morning. Could we make it about ten-thirty? I want to talk to you about some paintings on velvet and water colours and need to make arrangements that day--and then, too, I want to start on the return journey as soon as possible.

Until Monday, then,

Sincerely yours,

Anton Hardt

June 15, 1960

Mr. Henry Dreyfus
4 West 58 Street
New York, N. Y.

Dear Mr. Dreyfus:

For your information the market value of the painting by Ben Shahn entitled "Ice Cream Cone" is $550, and should be insured accordingly.

Sincerely yours

EGHla

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 15, 1960

Mr. Archibald C. Edwards
611 Terminal Building
Oklahoma City 2, Oklahoma

Dear Mr. Edwards:

I am sorry that our announcement of the current show was not sufficiently clear. All the pictures in the exhibition are priced individually at $600. This was arranged arbitrarily in order to fit in with the $50 a month plan.

The artists you mentioned are represented with very fine examples which were specially reduced to fit into this set-up.

If you are interested in the paintings at the price mentioned, I shall be glad to have photographs made of several. The exhibition continues through the month of June and after that if some of the pictures are not sold we may be able to them to you on approval if you so desire.

Do let me hear from you.

Sincerely yours

EGHla

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MRS. PAUL MOORE
HOLLOW HILL FARM
CONVENT, N. J.

MORRISTOWN 4-0402

RAILWAY EXPRESS AGENCY

June 15, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Some time ago, I loaned a Shaker carpet to the American Folk Art Gallery that was put in storage at the time they gave up their quarters. I am very anxious to get hold of this so that I may present it to Yale but I have not been able to get anywhere in my correspondence with Miss Burchenal. Could you help me out by telling me how it is possible to arrange for its release from storage.

I have been very busy these days with committee work and have also been out of town a good deal so it has not been possible for me to get in to see you.

Thanking you for any advice you can give me about the Shaker rug, I am

Yours sincerely,

Fanny H. Moore

Dictated but not signed by Mrs. Moore

June 15, 1950

Mrs. John D. Rockefeller, III
1 Beekman Place
New York, N. Y.

Dear Mrs. Rockefeller:

I am very much embarrassed that I am so late in writing you about this matter.

I did try to reach you by telephone -- as your secretary probably reported -- but inadvertently selected days when you were out of town. What I was checking about was the Zerbe painting which you had us send up as a substitution for the one you returned.

Will you be good enough to let me know your decision in the matter. I also hope that you will come in to see our current show which has some very exciting material. It is always a pleasure to see you.

Sincerely yours

DGH:la

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June 15, 1950

Dr. Robert P. Daniel, President
Virginia State College
Petersburg, Virginia

Dear Dr. Daniel:

Forgive me for not having answered you sooner.

Mr. Simon was here several days ago and I was very pleased that the prints I sent to Virginia State College were liked. He also spoke to me of some of your tentative plans and I am very happy that the interest in art is so enthusiastically encourage by you.

I shall be very delighted to meet you, but unfortunately I am not planning to be in New York during the time you specified in your letter. Would it be too much to ask you to come up to visit me in Connecticut where I am starting my vacation the 30th of June. It is really a short trip from New York City -- a matter of seventy miles and about an hour and a half by train. If you find this difficult, I shall arrange to come to New York on the 5th of July at a time convenient for you.

Wont you please write me to let me know which of the two arrangements will be satisfactory to you. It will be a great pleasure to meet you.

Sincerely yours

EGHla

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June 15, 1960

Mr. Frederick Hartt
Department of Art and Archaeology
Washington University
St. Louis 5, Missouri

Dear Mr. Hartt:

Of course I was very pleased to receive your letter concerning the purchase of Paul Burlin's painting "The Pasha and His Cat". To me this is definitely one of the outstanding paintings in Burlin's career and I am so happy that he will be represented with it in St. Louis.

We have made the necessary notations regarding the other pictures in the show and will expect them from the St. Louis School of Fine Arts in the future.

As I would be unhappy about missing you during your visit during the summer, may I suggest that you drop me a note in advance of your trip so that I may arrange to come in from my summer home in Connecticut to meet you. It will be a great pleasure.

Sincerely yours

EGHla

FORT WORTH ART ASSOCIATION

PUBLIC LIBRARY • FORT WORTH, TEXAS

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June 16, 1950

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

Will you help the Fort Worth Art Association, again, with it's exhibition plans?We hope to have the fall of 1950 and the spring of 1951 scheduled on a definite basis,if possible, within the next month.

I would appreciate your opinion concerning an exhibition we have set for January 1951 which will be titled " THE RECENT PAST." Painters whose work we should like to include are: Alfred Maurer, Charles Demuth, Charles and Maurice Prendergast, Jules Pascin, Arthur Dove and Jerome Myers. Sculpture from John Flannagan and Gaston La Chaise would be shown with the painting.

Do you think you might lend us representative works by Demuth, Dove and Pascin? Space would allow perhaps five paintings from each artist. The Association plans to send a representative to New York this fall to make final arrangements with the galleries.

Your assistance is invaluable and I should appreciate hearing from you as soon as possible. It would be a great comfort to know that we may count on you. Any suggestions from you will be valued I am sure.

I am particularly anxious to hear from you soon because, on July the first I am leaving my position with the Art Association to take up residence in New Mexico. As my successor has not been chosen it appears unlikely that I shall have a satisfactory opportunity to go over next year's exhibition

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plans with him. I should like to have at least the initial steps taken.

The Art Association is in a promising position now with our museum in sight. The next few years will see a greatly enlarged program I feel sure. I have hopes that the staff will be increased and that activities will be interesting.

It has been a great pleasure to work with the Downtown Gallery. May I express my sincere appreciation for the generous cooperation given to me at all times by you and Mr. Alan? I shall continue to follow, with deep interest, the remarkable contribution you are making to contemporary American art and I shall also continue to send interested persons from this part of the country to visit you.

If you are ever in New Mexico I should be delighted to see you.

My address, from July first to July fifteenth, will be 4741 Crestline Road, Ft. Worth - after July fifteenth it will be General Delivery, Taos, New Mexico. If you could put me on your mailing list I would appreciate it.

Again, Thank you, and my best wishes for your continued success.

Sincerely yours,

Sallie M Gillespie

Sallie M. Gillespie

J. K. THANNHAUSER
12 EAST 67TH STREET
NEW YORK 21, N. Y.
REGENT 4-2890

6/16/1950.

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Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Str.
N Y C .

Dear Mrs. Halpert :

This is to confirm to you the sale of the Lehmbruck " Badende " and the exchange against your Kolbe Sculpture. The Lehmbruck was acquired from the first owner at the Studio of the Artist directly from him. It may have been executed in artificial stone around 1914.

I'm glad indeed that you will get this beautiful work of art since I saw how you liked it from the beginning.

With best personal wishes,

Sincerely,

Justin K. Thannhauser

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7 Argilla Road
Andover, Mass.
June 16, 1950

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

We have received official news from Amsterdam that the paintings have arrived and after unpacking were in excellent condition, thanks to very careful handling and packing.

The exhibition is being opened officially today by the United States Ambassador to the Court of the Netherlands, Honorable Selden Chapin.

Sincerely yours,

J. Vandenberg

JV/vh

DUDLEY & HOFFMAN
COUNSELLORS AT LAW
BOX 717, CHARLOTTE AMALIE
ST. THOMAS, VIRGIN ISLANDS

CABLE ADDRESS: "DUMAN"
TELEPHONE 323

GEORGE H. T. DUDLEY
LOUIS HOFFMAN

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June 17, 1950.

Miss Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Dear Edith:

When I was in New York last summer I tried to contact you on several occasions, but as luck would have it you were out of town. When I did leave New York I promised myself to contact you as soon as I reached the Islands. After a hectic trip down on account of the hurricane in August, I arrived and since that time have been so occupied with my law business as well as bringing up the family--Paul is now four and Jane 3--that I never did keep my promise to write.

As a matter of fact, I haven't even written Harry during all this period of time. I did see a "blurb" about Downtown Gallery in one of the papers recently and that again reminded me of my dereliction in not writing.

I suppose by now you have your summer place open and are in that way getting away from some of the warm weather I understand you New Yorkers are having.

Reba and myself send our best and hope that you will be able to take time off perhaps this winter and pay us in the Virgin Islands a visit.

Sincerely,

LH:M

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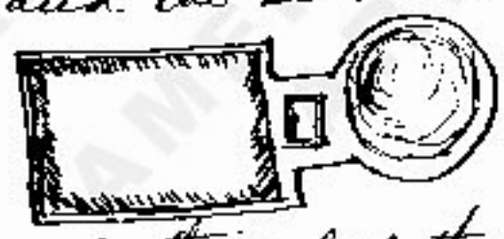
895 North Howard St.,
Baltimore 1, Maryland
June 19th 1950.

Dear Mrs. Halpert:

Have a cobbler's bench — very old and very primitive; fashioned out of a section of a great log about 5" thick in the centre. The flat part that held the tools was chiseled to a depth of about 2"; a small compartment for pegs about 1" deep and the seat also chiseled out



It is supported by three legs, the present one not the original. Price $150.00.

Ship's cabin Eagle carved of wood. Wing spread about 4 ft. $250.00.

Hope you might find it worth while keeping the fine plate "Bees Swarming" which you have seen and permitted me to leave at the gallery until my next trip. If, on reconsideration, you feel you might care to keep it, I should be willing to accept $75.00 and shall be pleased to hear from you. Very Sincerely, Garfield Bereiner,

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSIONERS: EDGAR B. WHITCOMB, *President* - MRS. EDSEL B. FORD - K. T. KELLER - ROBERT H. TANNAHILL

EDGAR P. RICHARDSON, *Director*
WM. A. BOSTICK, *Secretary & Bus. Mgr.*

June 19, 1950

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Mrs. Edith G. Halpert
Downtown Galleries
32 E. 51st St.,
New York City 22

Dear Mrs. Halpert:

Mrs. Haass has just given us a small terra cotta sculpture, Girl and Cats, by William Zorach which she purchased from you in 1933. She says that it was priced originally at $250. but was included in one of your Hundred Dollar Sales at that time. Could you give me any idea of what it would be worth today?

Sincerely yours,

E. P. Richardson

E. P. Richardson,
Director

June 19, 1960

Mr. Philip L. Goodwin
32 East 57 Street
New York, N. Y.

Dear Mr. Goodwin:

I am very grateful to you for your frankness in writing on June 7th, and although I am very greatly disappointed that we cannot have the privilege of your association, I well understand your attitude in the matter.

I hope you have a very pleasant trip abroad and look forward to seeing you on your return.

Sincerely yours

EGH:la

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June 19, 1950

CA

Mr. W. M. Symon, President
The Kansas City Art Institute
4415 Warwick Boulevard
Kansas City 2, Missouri

Dear Mr. Symon:

While I should be very glad to cooperate with you, I doubt whether it would be possible to assemble a one-man show of Stuart Davis' paintings, unless you are prepared to borrow the bulk of the pictures from public and private collections.

During the past four years -- since his retrospective exhibition at the Museum of Modern Art -- Davis has produced a very small number of pictures, averaging about one a year. This is due to the fact that he has been quite ill over a period of time. Now that he is back at work he may finish one or two paintings but they will have to be available for the Whitney and Metropolitan Museums shows.

If you wish to go to the expense of borrowing the pictures from various parts of the country, I shall be very glad to send you a complete list of a retrospective group which I think could be borrowed. Wont you please let me know your decision in the matter.

Meanwhile, I am enclosing a list of our artists and we thought that possibly some one else will fit into your schedule for 1950 and Davis could be postponed until the following year.

Sincerely yours

EGHla

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June 19, 1950

Mrs. Edward Marcus
4007 Stonebridge Drive
Dallas, Texas

Dear Mrs. Marcus

I am so sorry that you could not come in on Friday, but I hope you will have occasion to be in New York in the very near future.

Meanwhile, I am shipping the Shahn drawing to you, and am also mailing you, under separate cover, a brochure which is far from up to date, but will give you an idea of the various artist's public accomplishments. There are some reproductions of relatively early paintings by each of the artists which will give you a general idea.

I cannot tell you how pleased I am to have met you and Mr. Marcus. While, after twenty-four years, the gallery clientele is quite large, in my experience there is a relatively small number of people who are really sensitive to paintings -- and I do hope we have occasion to work together in the future.

My very best regards.

Sincerely yours

EGHla

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

60 Kramer Park
N.Y. 10, N.Y.
June 19, 1950

The Downtown Gallery Inc.
32 East 51st Street
New York, N.Y.

Gentlemen:

I have received the two David Fredenthal water colors and, as per agreement, am enclosing herewith my check for $50.00 on account.

Yours truly
Beatrice K. Rappaport
(Mrs. J. L. Rappaport)

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THE UNIVERSITY OF MIAMI

CORAL GABLES (UNIVERSITY BRANCH), FLORIDA

CA

Monday, June 19th, 1950.

The Art Gallery, Box 696.

Dear Mrs. Halpert :

This is just a note to say that I hope you have already had a call from Mrs. Lewis C. Humphrey, the friend of The Art Gallery who is going to present us with a painting.

I have talked with her about your Gallery, and she was expecting to pay it a visit when she left here last Wednesday. If she does not do so just at present, she will in the course of the summer. She has to use a wheel chair, and so is not able to do everything exactly as planned.

She is herself a painter, and has decided opinions of her own for that reason. I may say confidentially that I hope she will find something she wants to give the Gallery which will persuade her to go somewhat higher in price than she at first promised. Our understanding is that anything she likes will be also seen by me, either in the original or in a photograph, before she actually buys it.

Thanking you again for your generosity in letting us have your pictures for exhibition, I am

Very sincerely,

Virgil Barker

Virgil Barker,
Director.

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June 19, 1980

Mrs. Muriel B. Christison
Associate Director for
Collections and Education
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond , Virginia

Dear Mrs. Christison:

Did you communicate with Mr. Sweeney regarding the selection of substitutions for the four pictures listed in your letter of June 7th.

If you prefer to have us attend to this matter without obtaining his approval, please let me know so that we may make the necessary arrangements.

Willyou also advise us two or three weeks in advance regarding the replacement dates so that we may prepare the pictures for you in the proper time.

Sincerely yours

EBKla

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 19, 1960

Mrs. J. Watson Webb
Shelburne,
Vermont

Dear Mrs. Webb:

It was wonderful seeing you and I was particularly pleased to find you looking so well in spite of your cold.

Many thanks for sending me the clipping from the Herald Tribune. Paul Beckley handled the story very intelligently and gave an excellent picture of the project.

Apropos of this article, it occurred to me that you will subsequently receive mail from various parts of the country, not only congratulating you on your wonderful work, but also offering you every type of object in every conceivable category. This was the experience of Mrs. John D. Rockefeller, Jr., when an exhibition of her Folk Art was held at the Museum of Modern Art in 1932. Hundreds of letters, photographs and telephone calls followed the first review of the show. A good deal of confusion resulted and we came to a simple understanding.

We agreed after some experimentation that the only way a collection could be successful and unified in character was to have the entire preliminary selection pass through one person's hands for final approval of the purchaser, who naturally has a much more complete over-all picture. Therefore, may I suggest that if any objects which really interest you are called to your attention, objects relating only to the folk art group, that is sculpture of all types and paintings for your subsequent acquisition -- these objects be passed on to me for discussion.

After working with me for some time you must realize that it is not a matter of greed or desire for control, but it is important that duplication be avoided and that various phases are properly incorporated.

Because on my side I am giving up the entire cream

Mrs. J. Watson Webb

of my collection and am offering you first choice on any new acquisitions, thus alienating all the other collectors, I think you can see the reason for my request. Frankly, I am far more interested in your collection than in anything I have had to do with in the past and have a special feeling about you personally, so that there can be no question whatsoever in my allegiance.

I am sure you will understand why I am writing to you about this. I hope to see you early in July. Meanwhile, do have some rest and take care of yourself.

Very sincerely yours

DGHla

tion to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information nay be published 60 years after the date of sale.

June 20, 1950

Dear Louis:

It was very good to hear from you.

Charles is away on his vacation and Lawrence and I have been so frightfully busy that neither of us have had a chance to do anything about correspondence. As a matter of fact I am dictating this letter in Newtown, where I took my little machine along for the week-end.

I am so pleased that you are getting along in such fine fashion, with your chosen work. I suppose we will have to go around damaging a lot of pictures before you return to see how good you really are.

I received a note from the Siporins reporting their visit with you. No doubt you have become sort of an Ambassador-at large for New York art visitors. So many people I know have been going abroad that it reminds me of the good old 1920's. However, I have no desire to make the trip and look forward only to my stay in Newtown after the end of this month. We have had a very active season and I am pleased to say, a successful one. Travelling abroad seems to react favorably for American art as there has been more interest in the native boys than ever before. Evidently what is going on in Europe is not so hot, with the exception of the old boys.

The London idea sounds very good and I hope that you can arrange it as the English have a much better reputation in the restoration field than the French, because the latter was always accused of their commercialism.

If and when you visit Amsterdam, make sure to look up Mr. W. Sandberg the director of the Stedelijk Museum. As a matter of fact you will probably enjoy your visit to the museum because a large American show will be on view there thru the month of August, after a fancy opening on June 16. You will recognize a good many of the pictures which you have "schlepp" on many occasions. Sandberg is a very swell person and if you mention the gallery or me, I am sure he will be most cooperative. He speaks English very well and will refer you to the right people I am quite convinced.

I am enclosing the letter you requested in duplicate. Do write again when you get a chance. Meanwhile my very best regards -- and good luck.

Sincerely yours

EGHla

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Antiques . . .

Anton Hardt . .

3741 Jonestown Road
~~2245 North Second Street~~
Harrisburg, Pennsylvania
Telephone 4-8389

20 June 1950.

Dear Mrs. Halpert:

Western Union in its usual completely incompetent way took three and a half hours to transmit the wire containing my bids with the result that the two pieces were sold when it arrived. However, I was able to learn the purchaser of the painting on velvet and was able to buy it at a price which included a healthy profit for her--she doesn't know I know what she paid for it. The water colour went to a cash customer so I guess that is gone.

I will pack the painting on velvet and send it by express collect. Statement is set forth below.

Your check.		.$100.00
Expenses trip to New York and return, 6/18-6/19.	$33.10**	
Painting on velvet.	50.00	
	$83.10	$83.10
Balance Due--Check enclosed.		.$16.90

**Itemized statement attached with receipts.

I enjoyed our meeting very much and the talk on all the primitives. And best wishes for a fine vacation.

Sincerely yours,

Anton Hardt

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FEDERATION FOR RAILWAY PROGRESS
RAILWAY PROGRESS BUILDING · WASHINGTON 5, D. C.

DUNCAN GOLDTHWAITE GRONER
DIRECTOR OF CONGRESSIONAL RELATIONS

ROBERT R. YOUNG
CHAIRMAN

20 June 1950

My dear Miss Halpert:

When I was in there several months ago I spoke to you about buying back the primitive water color of The Holy Family which I sold you several years ago. At that time I did not get a specific price from you though you did say that I could have it back at the price you paid plus a few dollars interest on your money.

My wife thinks she would like to have the painting back and I would like to know what I would have to pay for the picture crated and shipped, express collect.

Sincerely,

Duncan G. Groner

Miss Edith Halpert
The Downtown Gallery
32 East Fifty-first Street
New York City

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June 20, 1950

Mr. Murray Turnbull
837 Aldine Street
St. Paul, Minnesota

Dear Mr. Turnbull:

As you requested the pictures were shipped to you.

As you may know, the Museum of Modern Art has established a sales department for the work of artists not known in New York. I would suggest that you send photographs of the following pictures to the Museum for the attention of Mr. Andrew C. Ritchie, the director. Although he cannot do anything about the matter at the present time, there is a possibility of interesting him for the following year.

I shall also be alert in connection with your work and will send you any recommendations in the future that may be helpful to you.

I hope you have a very pleasant stay in Mexico.

Sincerely yours

EGHla

The Pawlings, 1949
Roof Tank, 1949
Cronies, 1949

AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

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June 21, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51 Street
New York, New York

Dear Mrs. Halpert:

Your catalogue of the exhibition American Folk Sculpture came at a time when our staff had been talking about the desirability of such exhibition material, and consequently provokes the questions which follow. Are the objects in the exhibition under the continuing control of your gallery, and if so could they be made available for exhibition here?

I believe we could command real public interest in such a show, with perhaps some practical manifestations. If you feel that there is any possibility of arranging a show of folk sculpture here, or if you have suggestions about other sources for such material, I would be grateful if you would advise me.

Yours sincerely,

Geo. D. Culler

Director

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FOREST NEIGHBORHOOD HOUSE

INCORPORATED

1122 Forest Avenue • Bronx 56, N. Y. • DAyton 3-3600

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June 21, 1950

Mrs. Edith Halpert
The Downtown Galleries
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

Please accept our sincere thanks for your generosity in taking time out of a busy schedule to help us evaluate our Art Show.

We are especially appreciative because your selections were so eminentally sound that they met the approbation of our instructors and the people whose work was judged. We are also appreciative of the constructive criticism which you gave us concerning the level of our art work and we have every reason to believe that it will help us in the future development of this program.

Please feel free, if you have additional comments as to how we can make the program more productive, to write us any comments which you would like. In the meantime I send a cordial thanks from our Board of Directors and the Art Committee which promoted the show for a splendid job well done.

Very sincerely yours,

George Gregory, Jr.

George Gregory, Jr.
Director

GG:mkt

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Affiliated with Greater New York Fund; Member of Welfare Council, United Neighborhood Houses
Contributions Are Deductible for Income Tax Purposes

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BORIS MIRSKI

ART GALLERY

ETCHINGS
PAINTINGS
WATER COLORS
FINE FRAMING

OIL PAINTINGS
RESTORED

166 NEWBURY STREET - BOSTON 16
COMMONWEALTH 6-5894

June 21, 1950

Dear Edith,

I will not attempt to thank you for all the wonderful things and great advice you gave me. I am sure you know how I feel.

I've been delaying this note so that I might give you some information concerning the Copley portraits that you are interested in.

A pair of them (man and woman) in Lexington, Mass. I understand are in mint condition, including the frames. If I am not mistaken Knoedler offered ten thousand for them and the offer was refused. But I do think that after I talk to them that one or two thousand more may turn the trick.

It is so very difficult to give you a present since you have everything, but I am ----------sending you a Chagall etching in the hope that you will like it.

With my kindest and best regards to you, I remain as always

Boris

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

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June 21, 1950

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st
New York 22, New York

Dear Edith:

It is the purpose of the Contemporary Arts Association of Houston to hold at least one, or possibly two, good one-man shows per year of top American artists. Because of our set-up for the 1950-51 Season, it is possible for us to hold an American one-man show in March, 1951.

I have suggested possibly two men, one being Charles Demuth, and another artist who would serve as a contrast. Would it be possible for you to get up for us an excellent Demuth Show, and whom would you suggest as the contrasting artist? We can exhibit, at one time, approximately forty (40) pictures.

You will understand that we have a terrific educational job to do in this part of the country. Only by exposing Houstonians to the best of contemporary art will we ever get contemporary art accepted. So, therefore, any pictures we exhibit must be of the best of the artist. I was thinking that it would be possible to get some of your Demuths, as well as some of the top pictures of the Modern Art Museum, and from any other collections from whom we could get top examples.

Looking forward to your thoughts and advice on the matter, and with kindest personal regards, remain

Yours very truly,

Bob

Robert D. Straus

RDS/ncb

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THE KANSAS CITY
art institute
AND SCHOOL OF DESIGN

June 22, 1960.

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

Dear Miss Halpert:

Thanks very much for your letter of June 19.

Before we definitely say "No" on the Stuart Davis exhibit I wish you would send me the complete list of the retrospective group which you think could be borrowed.

After we have looked this over we can decide better as to whether we would collect it from the various owners or select another artist.

Sincerely yours,

W. M. Symon
President

WMS:EA

4415 WARWICK BOULEVARD KANSAS CITY 2, MISSOURI

H. L. R U S T C O M P A N Y
REAL ESTATE LOANS AND INSURANCE
1001 Fifteenth Street
Washington 5, D. C.

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June 22, 1950

Mr. José Gomez-Sicre
Pan American Union
Washington 6, D. C.

Re: Insurance Claim

Dear Mr. Gomez-Sicre:

Supplementing our discussion of the claim submitted, we have had further correspondence with the insuring company and we have additional information on the claim adjustment.

We believe it in order at this time for you to advise the Museum of Modern Art and also the Downtown Galleries that the adjustment will be on the basis of the survey made by Browning, Wells and Company. There seems to be some delay in securing the estimates from Browning, Wells for the Downtown Gallery damage. It may be that correspondence from you will speed up the estimate for the Downtown Gallery.

The company has authorized immediate payment of the amount in question for the survey on the items owned by the Museum of Modern Art and also on the fifth box repaired in Washington. We will request settlement on this portion or wait for the total settlement including the Downtown Gallery as you may desire. A prerequisite to the settlement is that we secure the certificates of insurance and return them to the company. This is the usual practice of the American International Underwriters Corporation with regard to all claims and upon receipt of such certificates they will issue the draft in payment of the damages.

We will appreciate your advice and will also look for a report on your correspondence with the Museum of Modern Art and also the Downtown Gallery.

Very truly yours,

H. T. Beuermann (signed)

H. T. Beuermann
Insurance Department

HTB:jg

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Virginia State College

Petersburg, Virginia

PRESIDENT'S OFFICE

June 22, 1950

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This is to confirm my engagement with you at your office in New York on Friday, June 30 at 4:30 P. M. It is indeed gracious of you to delay your vacation in order to give me this opportunity of meeting you and discussing our art program.

Very truly yours,

Robert P. Daniel
President

RPD/bvh

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seems to take so long.

Before I left for Alaska S.N.Thompson offered me the Figure of Justice , from the picture she looked very fine and I told him that if I liked her I would buy her.

Don't know if you ever saw her, She stood on the court House in Barnstable Mass.

Am still terribly tired and there seems so much that I am needed for just now but I must just have patience and take life more easily.

It will be wonderful to have you up here and I do so appreciate your interest and I think we will stand high in what we have.

Affectionately,

June 22nd. Eleanor Webb

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Mrs. Halpert,

Thanks for your lovely letter and you can be assured that I will consult you on any important pieces that will be offered to me. However none so far and I just can't afford any more for the time being. I still have so much to pay you. Ofcourse I would love to see the Schimmel Eagle but when I see how much I owe you I do not feel that you should hold it for me. Maybe I should say the same thingabout the figure head. I hope to pay $2500 this month.

I do not believe that I will be setting the collection up till the end of July. We have been delayed and painting and finishing

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It will be wonderful to have you up here and I do so appreciate your interest and I think we will stand high in what we have.

Affectionately,

June 22nd. Eleanor West

POL

JAMES N. BANKS
3304 COLERAIN AVENUE
CINCINNATI 25, OHIO

June 23, 1950

Downtown Gallery
32 E. 51st Street
New York, New York

Attention: Miss Halpert

Dear Miss Halpert:

Many thanks for sending on the picture of the "horse" which just arrived yesterday. I'm terribly sorry to report to you that Mrs. Banks was not taken by it as I hoped she would be.

I guess the best solution for a selection is for us to await such time as we can both come in together. Thank you very much for your courtesy.

Sincerely yours,

Jim Banks

James N. Banks

JNB:MCH

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ORGANIZATION OF AMERICAN STATES

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Secretary General

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GENERAL SECRETARIAT
PAN AMERICAN UNION
Washington 6, D. C., U. S. A.

DEPARTMENT OF CULTURAL AFFAIRS
JORGE BASADRE, Director

June 23, 1950

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Dear Mr. Alan:

Pursuant to our letter of June 9th regarding restoration of paintings damaged while in our exhibit, we have talked with Mr. Beuermann, Washington agent in charge, and enclose copy of his letter to us received today. We shall forward certificates in our possession as requested by Mr. Beuermann.

We are most anxious to have this matter concluded to your satisfaction and shall appreciate hearing from you in regard to your reactions to Mr. Beuerman's letter.

Sincerely,

José Gomez-Sicre - Head
Visual Arts Section

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

The Organization of American States originated in 1890 at the First International Conference of American States. Its definitive Charter was signed at the Ninth Conference in 1948. Its purpose is to achieve an order of peace and justice, promote American solidarity, strengthen collaboration among the Member States, and defend their sovereignty, independence and territorial integrity. Within the United Nations, the Organization is a regional agency. The Pan American Union is the central, permanent organ and General Secretariat of the Organization.

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PL 3-7085
43 E.50.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 3211

24 June 1950

Mrs. Edith Halpert
The Downtown Gallery
32 West 51st Street
New York, New York

Dear Mrs. Halpert:

You are very kind to have spent so much time with us this past Thursday, and not only are we indebted to you for that, but for your generosity in lending us the figures to give real style to our installation. The exhibition, American Processional, opens on 8 July and extends through 18 December. We shall insure each figure in transit both ways and for the duration of the exhibition at the figures indicated below; in the exhibition the credit line will read: "The Downtown Gallery, New York", you request.

The figures are:

SP 476 Eagle, wood (over entrance) @ $400.
59" wingspread
NFS Eagle, metal (on tall pedastel) @ $750.
26" all dimensions
Ceres 4000 Two figureheads, Ceres and another @$3000. each.
other NFS about 5' 8" high
1000 Horse, cast iron weathervane @ $1000.
900 Cock, cast and sheet iron " @ 750.
Henry Clay, wood @ 750.
1000 General Dix, wood @ 1500.
1500

I include General Dix, even though we do not know at the moment if his owner will allow him to be lent. As soon as you know one way or the other I should appreciate your telephoning us collect, and either Bill Williams or my wife or I will be glad to take the message.

When we have this information either Security Storage or Manhattan Transfer will be instructed to call for the figures immediately, and we shalllet you know in advance exactly when to expect them.

Again, thank you so much for your kindness, and for being able to solve all of our problems so beautifully and in one fell swoop.

John Teeper

895 N. Howard St.,
Baltimore 1, Maryland
June 25th 1950.

Dear Mrs. Halpert:

Enclosed is bill for the fire-plate; thank you. Since you do not mention the sea cobbler's hutch and the ship's cabin eagle, I assume you are not interested.

Please let me know when the ship's figurehead is to go to the Corcoran. I shall be glad to replace the small part covering the iron bolt in the front of the figure and do whatever else might be wanted of me to prepare the figure for exhibition.

I should have no objection to the Dix statue being exhibited. I believe you said your prospective customer is expected to return to Newport early in July. If it can be sold then, I shall be glad. The purchaser then might be glad to exhibit it, or perhaps he might purchase it while it is in Washington. I am sure you would not allow anything to hinder the opportunity to sell the statue at as early a date as possible. Please let me know.

Very sincerely yours,

Garfield Bernier

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June 27, 1950 Paris

Dear Mrs. Halpert -

I hope this finds you in the best of health and that everything at the gallery is going according to your plans. At this writing there is nothing very new to report. I merely wished to inquire whether or not my letter of June 5th, reached you. In it I had requested a letter of recommendation from you, which I planned to take with me on my trip to London + Amsterdam. During this trip I plan to visit the Courtauld Institute, University of London, + the University of Amsterdam as well as the museums, in an attempt to make arrangements for the continuance of my restoration studies. I now have received such letters from various past schools + instructors, and am waiting for yours before starting out. (Duplicate copies would be a great help) If you would take care of this soon - I would appreciate it, as I fear that vacation time will be taking people away from their jobs before long - + I may miss those I should have seen.

My friend Bernie Stern has just returned from Amsterdam, his head swimming in pictures. One of the unexpected things he experienced was a show of American Art at the Municipal Museum. He said it was really a group show from the Downtown Gallery! It looked good to him. I hope to see it too - as it will be "up" until September. Please give my best regards to Charles + Laurence - + I hope you will find time for my letter.

With my best wishes always - Lorna

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TELEPHONE
BARCLAY 7-4880

AMOTT, BAKER & CO.
Incorporated
150 Broadway, New York 7, N. Y.

CABLE ADDRESS
AMBSAKE, N. Y.

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June 27, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I was very much interested in having Frank Hurd tell me that he had the pleasure of getting acquainted with you recently and I was both embarrassed and, of course, pleased by the nice things you told him about me. It is nice to be remembered by you after all these years.

I was delighted to know that you are doing so well in your business and sometime when I am uptown, I will drop in to say hello.

With all good wishes and kindest regards, I am,

Sincerely,

H. R. Amott

H. R. Amott:O

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Mrs. Halpert,

Just as I was trying to have an hours rest your friend from Look called me. I may have sounded cross and I guess I was. I am asked the impossible. She wants to write an article for the Aug. Issue and still she must have all her information and photos taken within twenty four hours. Now this is not possible. She seems to think that the model picture is what they want and I have told her that the photographer can take it in the morning. Let me make this clear to you. This model has been torn apart and worked over and is not at all now what we are doing. However she wants it.

To take photos of some of my folk art such as you suggested means laborers to take them out of barns and store rooms. I tried to explain this to her so she told me that you had all the pictures that she wanted. That is fine for me and for the article that she is writing on your pieces it is in your hands. She must not write any story of our project and what we are trying to do up here without our seeing it first . When the Herald wrote that article Mr. Beckley first called me and then took all the trouble of coming up here and getting proper information.

There is nothing that upsets me more than to have something badly done , to do a worth while job needs planning and cooperation. Also I believe it is a mistake to print photos which have been reproduced before.

Here is an article that came out in forty nine showing the model. The two greatest acquisitions that we have do not show on this, nor will they in her picture as we have not had time to put them on. The one and only double Lane covered bridge with the walking lane as well, which measure 165 ft long. The Cavendish House which the Historical Society gave us and which we will move this summer. Considered by them the finest house in Vermont. Then my doll collection as far as Folk Art is mighty important. Also the carriage and sleigh collection. So taking everything in consideration I believe that she better just mention the folk art that I have acquired through you.

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Please when checking her article be sure that this Museum is the work of Mr. and Mrs. J.W.Webb.

You who are so thorough in everything that you do, I just can't see how you could want her to write anything about the project except Folk art which you have collected for me as I can't see where or how she is going to have the knowledge or proper information about anything else.

Rushing this off to you , thanks for your interest,

Affectionately,

Electra Webb

June 27th.

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June 29, 1950

Miss Sallie M. Gillespie, Secretary
Fort Worth Art Association
Public Library
Fort Worth, Texas

Dear Miss Gillespie:

It was so nice to hear from you. Indeed we shall be very glad to help the Fort Worth Art Association in its exhibition plans, particularly since the exhibition will not be held in October and November. For some reason or other so many museums arranged their annual shows simultaneously, so that we are obliged to refuse loans in a great many instances. As you probably know, most of our artists are quite unprolific and we never have enough pictures to go around. By Spring we can be much more helpful.

I think your idea of showing paintings by the artists who achieved their reputations before the present generation, is an excellent one. It is curious how few young people know the contribution made by some of these men who provided the background for the present group of young artists.

I notice that you omitted two very important men from this group -- Preston Dickinson and William Zorach. Both of these were among the pioneers. As a matter of fact Zorach was one of the earliest of the modern sculptors, preceding even John Flannagan, and working simultaneously with Lachaise -- of course in a different manner from both. He has had one of the greatest influences on contemporary American sculpture. Dickinson, on the other hand, fits in with Sheeler, Demuth and O'Keeffe of the so-called immaculate painters group. Of course if you are concentrating entirely on deceased artists, Zorach would not fit in, whereas Dickinson would.

We could give you a very handsome group of Doves Demuths and Pascins, although in the latter we cannot do as well since we have only two oils in our collection and a much better selection of watercolors and drawings. I hope the Demuth exhibition in one of the other museums will not conflict with your plans. This is scheduled for March 1951 and I promised to lend the cream of my personal

and gallery collection.

It is quite exciting to learn about your new museum. However, I am sorry to learn that you are leaving the Association as your work would be so extremely valuable to the Association. On the other hand I hope that you have made plans for something which will give you even greater pleasure.

It has been indeed very pleasant working with you and we shall be glad to cooperate in any future venture. Meanwhile, we shall put your name on our mailing list. Do let me know who will be up to make the selection, so that we may be prepared accordingly.

My best regards.

Sincerely yours

DGMla

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June 29, 1950

Mrs. Eugenl Martin
Bergotto
Parma, Italy

Dear Mr. Martin:

I am sorry that the LOOK Magazine article gave you a false impression. The point that the editor wanted to stress was that not all collections must comprise large pictures, but that there are also available by all the outstanding artists, paintings on a smaller scale, priced within the more limited budget.

In any event, we concentrate entirely on the work of twenty five artists, in this gallery, whom we represent exclusively. At this time we are not in a position to increase our group and we never accept paintings on consignment, nor for purchase except in connection with the original group.

I can well understand your position at the present time, but please do not think that all the American artists are having the so-called "breaks" applied to Kuniyoshi, Sheeler and Marin. There are sixty-five thousand practicing artists in this country and I doubt whether fifty really earn a livlihood. It is a very sad phenomena of our contemporary world, but is true in all countries.

I wish I could be of some service to you and if I get any ideas in the future I shall be glad to write to you. Meanwhile I am returning the water-colors you sent me.

Sincerely yours

EGHLa

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June 29, 1950

Mr. J. Kenneth Loughry, Treasurer
The Metropolitan Museum of Art
New York 28, N. Y.

Dear Mr. Loughry:

Your supposition to the effect that your $52.50 charge was for the Breinin frame is entirely correct.

When the picture was to be sent on approval for the Purchasing Committee, Mr. Hale requested us to purchase a special frame for presentation and advised us to bill the museum accordingly. Therefore the gallery sent the bill to you.

Sincerely yours

EGHla

June 29, 1950

Mrs. J. L. Rappaport
60 Gramercy Park
New York 10, N. Y.

Dear Mrs. Rappaport:

Pardon me for not acknowledging your nice letter sooner. We have been kept very busy during this exhibition.

I do hope you are enjoying the Fredenthal water-colors.

Sincerely yours

EGHla

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ARCHIVES OF AMERICAN ART

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June 29, 1950

Mr. Benjamin Sonnenberg
247 Park Avenue
New York, N. Y.

Dear Ben:

As you requested I am giving you a brief summary of the idea I proposed for the Federated Stores:

That there is extraordinary, popular interest in contemporary American art is demonstrated not only by the recorded museum attendance of 5,000,000 per year, but the greatly increased sales in galleries, but in commercial language --- by the amount of linage and picture space in all the national magazines and many house publications, such as LIFE, LOOK, SEVENTEEN, FORTUNE, VOGUE, HOLIDAY, READERS DIGEST, Standard Oil's LAMP, the Abbott Laboratories book, etc...., as well as the use of works of art in all furniture displays and advertisements. This is not a temporary spurt, fad, or fashion. It has become a permanent part of the main stream of American living and must continue at an accelerated tempo.

Since the art galleries have neither the facilities nor the wherewithal to keep pace with modern sales philosophy via accepted promotional methods, there is no common meeting ground for the artists and the large public. The only solution is the <u>department store</u>. An outgrowth of the community general store, it sells "everything for living" - household goods, furnishings, clothing, food, drugs, cosmetics, and such luxuries as furs, jewelry, and the larger electrical appliances. It has everything including the philospher on the barrel in the guise of a promotion man. It has culture - music (expensive instruments and records), and literature (books), but no graphic arts.

The artist today is no longer a long-haired bohemian. He is now a highly respected and integral part of the community. <u>But</u> he has not yet found his economic niche, in the same community. No matter how great his fame - with very rare exceptions - his outlet is not commensurate with his production. It is true that time alters the situation, that unsold pictures enhance in value as his reputation increases. However, in our economic set-up it is wiser to have a continuous income, continuous distribution, and spend, rather than speculate on the futuee.

In line with this idea, I propose the following experiment

which represents a risk to both the artist and the department store, but with prospective gains entirely in favor of the latter.

1. That the Federated Stores assign the sum of $90,000. collectively (or $10,000. for each member) for the purchase of 450 paintings by leading American artists of national reputation.

2. That I be appointed (with or without a jury of museum personnel) to select a number of paintings in oil, gouache, tempera, casein or other media employed, averaging nine by each of fifty such artists, that this selection represent a cross-section of progressive styles from realism to abstraction and a complete range of subject matter acceptable for public display. At the stipulated figures, the average price will be $200.

3. That the purchase price be exactly half of the established price to allow a more than normal profit for the stores.

4. That each of the nine stores receive 50 paintings-preferably not less than three examples by each artist-to allow selection by customer.

5. That each store assign a room or gallery painted in a neutral color, not less than 1200 square feet, for the display of the majority of these paintings, with the privilege of showing some in conjunction with the furniture displays or windows.

6. That an advertisement appear simultaneously in the nine cities announcing that the best art is available to everyone in America.

7. That coincidental with the announcement, the "installment plan" idea be made public, with a statement that "you may buy art on time just as you buy furniture, refrigerators, jewelry, furs, etc." or something to that effect.

8. Because art is not a seasonal type of merchandise, the sales period need not be limited. However, the selection of unsold pictures can rotate from store to store to provide fresh impetus and copy, as well as new clientele.

9. That a pamphlet containing a simple glossary of terms be made available to the sales staff and to the customers, explaining media, isms, etc.. and that a card with brief biographical notes of name, museums representations, prizes, etc. appear next to each picture, and the original or duplicate accompany the picture when sold (like Bronzini tie packages).

There are probably many other points to discuss, but this explains the idea. And so,

Sincerely yours,

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June 29, 1950

Mr. J. K. Thannhauser
12 East 67 Street
New York 21, N. Y.

Dear Mr. Thannhauser:

Thank you for your letter.

Whenever it is convenient, will you be good enough to deliver the Lehmbruck to my apartment at this address. Will you also please send me a corrected bill, so that the Lehmbruck and the Kolbe are two independent transactions. If you will send a charge for the former for the amount of $1700 made out in the name of the gallery, and a credit to me personally for $350 for the Kolbe, I shall be grateful to you. We can then have exchange checks made. I would also like to have a separate statement on the Lehmbruck bill to the effect that the sculpture is an original completed by the artist and is not a recast made by his wife.

Sincerely yours

[redacted]

June 29, 1959

Mrs. Clara Williamson
2924 Yale Boulevard
Dallas 5, Texas

Dear Mrs. Williamson:

Forgive me for not having answered your letter for so long a period. We had several ideas on which we were working and I did not want to write until I could report some success. Both plans have been postponed, but I shall communicate with you just as soon as I get any definite news.

If you do not mind I should like to retain the photographs for our files.

Sincerely yours

DGHla

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June 30, 1950

Mr. George D. Culler, Director
Akron Art Institute
69 East Market Street
Akron 8, Ohio

Dear Mr. Culler:

The exhibition referred to comprised chiefly objects which we had already sold to the Webb Museum in Vermont, which is to open to the public during the summer of 1951. It will have a great collection of Folk Art Sculpture, in addition to a great many other outstanding examples in related fields.

However, we have in our own collection, still withheld from sale, a number of comparable objects in the way of wood-carvings, metal vanes, both hammered and wrought, etc. A number of the top things have just been shipped to the Corcoran Gallery where they are being used as an adjunct to the very special exhibition of Americana paintings. These will be at Corcoran through December, and I think four of the objects would be necessary for an important exhibition such as you would want.

If you will let me know the approximate dates you have in mind, I would be in a better position to tell you what we can offer, or better still, if you are planning to be in New York, I can show you the large collection of objects from which you could make a choice.

In all such exhibitions we charge no rental fee, but request a sales guarantee of at least one object from the exhibition, even if the amount is only $100 for something at that price. It is a matter of policy with us.

I do not know whether you are aware of the fact that we do not sell these fine objects to individuals and have reserved them in all these years that we have been functioning in the folk art field, for museums.

In answering, will you also let me know how many objects you can place in your galleries so that we may guided accordingly in the event that you cannot make your personal choice.

Sincerely yours

EGHla

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June 30, 1960

Mr. Garfield Berlinsky
895 North Howard Street
Baltimore 1, Maryland

Dear Mr. Berlinsky:

The figurehead which we purchased from you will be at the Corcoran directly after the fourth, but I think it would be advisable to wait until about Monday July 9th to arrange for repairs.

When you get to the Corcoran will you be good enough to ask for Mr. John Leeper, so that he can direct you to the figure and can make arrangements for you in connection with the repair.

We put a selling price on the figure of General Dix and advised Corcoran that it is for sale.

Sincerely yours

EGHla

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June 30, 1950

Mrs. Ernest F. Eidlitz
5275 Arlington Avenue
Riverdale 63, New York

Dear Mrs. Eidlitz:

I am so glad that the pictures reached you on time and I do hope that you will enjoy them immensely.

Thank you for the check which we are holding as you requested.

I hope that you have a very pleasant summer in Canada and that we shall have the pleasure of seeing you again when you return in the fall.

Sincerely yours

DHHla

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30 June 1950

Mr. Duncan G. Groner
Director of Congressional Relations
Federation for Railway Progress
Railway Progress Building
Washington 5, D. C.

Dear Mr. Groner:

Mrs. Halpert has been out of town. I had expected that she would be back and would have answered your letter this week. But she will not be back until next week, or possibly later in the summer. As soon as she comes in, I will bring your letter to her attention and I am sure she will communicate with you about THE HOLY FAMILY.

Sincerely yours,

Charles Alan
Associate Director

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June 30, 1950

Mr. Louis Kalonyme
P. O. Box 848
Beverly Hills, California

Dear Mr. Kalonyme:

John Marin gave me your address and I am taking advantage of your offer of assistance.

As you may know, we have reached the final agreement and Mr. Hillie has drawn up a contract form which all of us have signed. The Marin Room is now under construction, designed and supervised by Edward Barnes, an architect who seems to have captured the spirit of the place very well.

The room will not be opened to the public until Marin returns and we have a party for the occasion. I hope that you will join us at that time (probably late in September) as I know how strongly the Marins feel about you, and I personally feel that you are very much a part of the Steiglitz-Marin arrangement.

We have discussed the advisability of sending out a formal announcement, so that the public will know that the Marin paintings are to be seen here even before the room is officially opened. This gallery remains open all summer while An American Place is closed.

If you have the time and the inclination, I would appreciate a note from you.

Sincerely yours

EGHla

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June 30, 1960

Mrs. Milton L. Kramer
277 Park Avenue
New York, N. Y.

Dear Mrs. Kramer:

I am listing below the current market value on the paintings you requested.

Ben Shahn	Open Season	$550.
Reuben Tam	Beachwood & Fish	350.
Niles Spencer	"Study for Silver Tanks"	250.
Yasuo Kuniyoshi	Charade	450.
Jacob Lawrence	Occupational Therapy	400.

Sincerely yours

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June 30, 1960

Secretary to
Mrs. Paul Moore
Hollow Hill Farm
Convent, New Jersey

Dear Madam:

Evidently you have confused the American Folk Art Gallery with the organization headed by Miss Burchenal. These are two distinctly separate institutions. The former is the adjunct to The Downtown Gallery. I do not know what has become of Miss Burchenal's organization.

The Shaker carpet was evidently sent to her, and naturally we would have no knowledge whatsoever of this loan. Why dont you send her a registered letter, since it must be forwarded to her present location.

Please remember me to Mrs. Moore.

Sincerely yours

EGHla

June 30, 1950

Mrs. Elizabeth Navas
306 East 66 Street
New York, N. Y.

Dear Elizabeth:

I am so sorry that I could not reach you before you left on your trip. However, I hope you will have had a wonderful time by the time you receive this letter, and I also hope that you will come up to Newtown very shortly. You are welcome any day or hour of the week and to stay as long as you like. The telephone number is Newtown 2413J.

Meanwhile, I thought I would pass on some very interesting information. Boris Mirski of Boston just wrote me about a pair of Copley portraits of a man and woman. I will quote what he has to say about them

> "A pair of them (man and woman) in Lexington Mass. I understood are in a mint condition, including the frames. If I am not mistaken Knoedler offered ten thousand for them and the offer was refused. But I do think that after I talk to them that two thousand more may turn the trick".

If you are interested I shall see what Mirski can do about the matter insofar as getting the names of the paintings for identification or actual photographs of them.

And do let me know when you can come out. I should love to see you.

Sincerely yours

EKG:la

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June 30, 1950

Miss Isabel C. Herdle, Assistant Director
The Rochester Memorial Art Gallery
Rochester 7, New York

Dear Miss Herdle:

On June 1st I wrote in reply to your inquiry regarding some of the folk art sculpture we had in our recent exhibition. At that time I sent you two photographs; one of the "Pea Hen" the other of the Pennsylvania Rooster.

Will you be good enough to let me know whether you have made any decision regarding these objects as we have some further inquries for the same items and would like to have these photographs returned in the event that you are not interested.

Sincerely yours

EGH:la

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June 30, 1950

Mr. Robert D. Straus
1814 Larchmont Road
Houston, Texas

Dear Bob:

I think your idea of a Demuth show is excellent. So little is known by the younger generation of American ancestors ~~by our own contemporaries~~, and I think shows which include pioneers, and particularly those who have had such a tremendous effect on the current generation, are extremely important.

While the Modern Museum will continue its Demuth circuit through June of 1951, we have obtained from O'Keeffe some superb examples which were not available before, and have in our own collection, in addition to the paintings withdrawn from the museum circuit some very small examples giving an excellent cross section from the point of view of time and style. However, some additions will have to be made, as our three top pictures in the figure group will be out. This can be readily remedied by borrowing from several museums and private collectors. You will have no trouble in obtaining these pictures I am sure. If you wish I can make a tentative list for you incorporating both outside and our loans. I gather you want twenty pictures by each of two artists. My suggestion for the other artist who had even a greater influence on contemporary art, is Arthur Dove, one of the greatest painters we have produced, and one who has but recently assumed his rightful place. Even Alfred Barr has made the public statement that many of the outstanding younger non-objective artists stem from Arthur Dove. Duncan Philips has about forty or fifty of Dove's paintings and we of course have the entire estate property right here on the premises. So, a most complete collection can be assembled with some possible outside museum loans to vary the names of the lenders if you prefer such an arrangement.

Please think about this suggestion and letme know you ideas. While I am leaving for my vacation this evening, I will be coming to town about once a week or two weeks. In any event, I can always come in by special appointment, as my summer home is only sixty-five miles from the city. Mail addressed to me at Newtown, Connecticut will reach

Mr. Straus continued

me fairly promptly.

Perhaps if you and Carol are coming up during the summer I can coax you to spend a few days with me in the country -- in an environment entirely unlike the one at 32. I go back almost a century and a half in Connecticut.

In any event do write me some days in advance when you are planning to come in so that if the country invitation is not tempting, I will come to New York instead to see you.

Incidentally, have you shipped the Shahn? It is too bad Shahn does not have the European psychology so that he could paint you a copy of each of the pictures you like so much. We shall keep on trying.

I am sorry that you will not be here within the next week or so when our collection of Demuths will be put on view in a special exhibition. There are so few of the pictures available that this show offers the only real opportunity of acquiring a masterpiece in the Demuth group.

And so, do let me hear about the exhibition for the Contemporary Arts Association.

My best regards to you and Carol.

Sincerely yours,

EGNla

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